

# VISUAL AIDS FOR VILLAGE WORKERS

DENYS J. SAUNDERS.

SPONSORED AND PRODUCED BY  
THE CHRISTIAN ASSOCIATION FOR RADIO AND  
AUDIO-VISUAL SERVICE



## P R E F A C E

For ten years I have worked in village India. During that time I have myself used visual aids on many occasions to help in the communication of the Gospel and I have also had the opportunity of observing many other village workers teaching and preaching with picture materials.

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Some readers will recognise the sections on filmstrips which have been taken from my chapter in 'The Audio-Visual Handbook for India' and I am grateful for the opportunity of using this material again.

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*Church of South India,  
Medak,  
Andhra Pradesh,*

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## PREFACE

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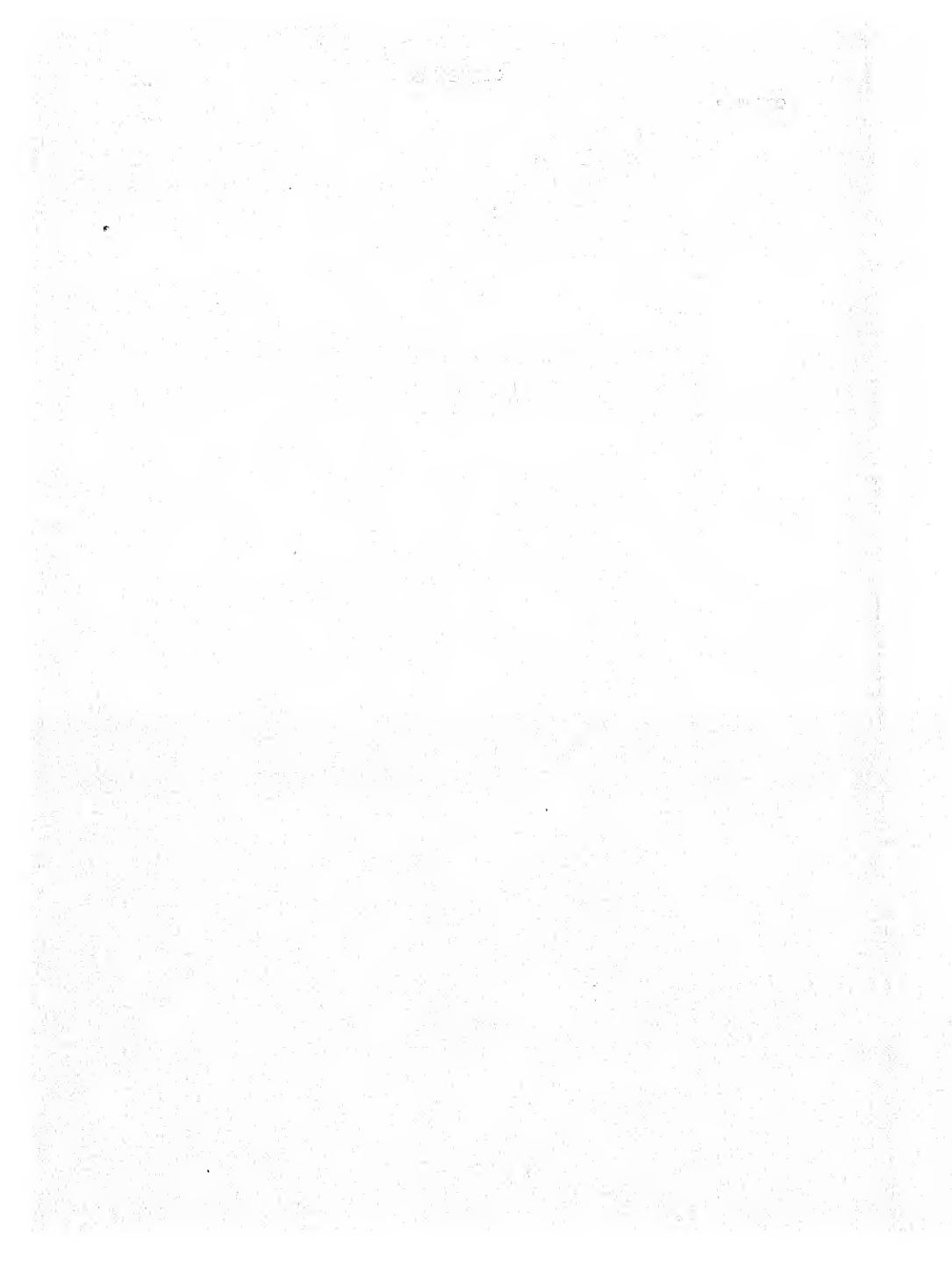
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## CHAPTER I

# COMMUNICATION OF THE GOSPEL AND VISUAL AIDS

No handbook on visual aids will help anyone teach more effectively if their fundamental ideas about teaching are wrong in the first place! They merely learn to do more effectively what they ought not to be doing at all!

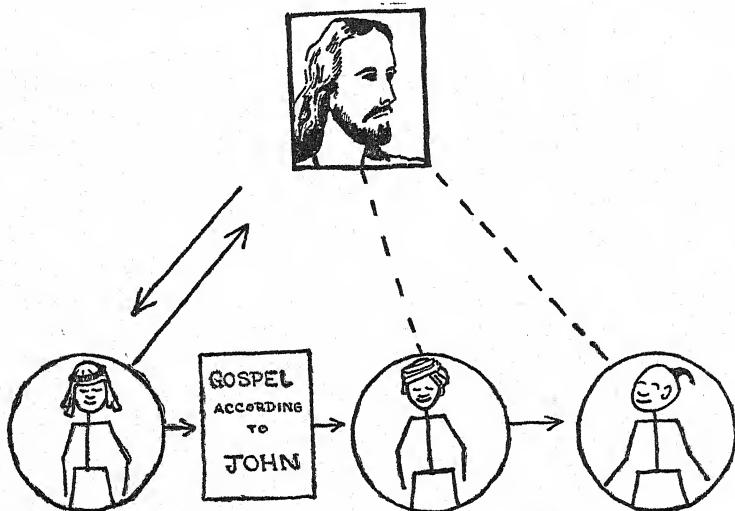
If you are only interested in showing pictures, using flannel-graph, displaying models and so on just to attract attention you might skip this first section. On the other hand, however, if you are interested in the question of the communication of ideas, how people learn, how you can influence others and how picture materials can help you achieve that end—please read on! Even a trained teacher might benefit from a careful study of these early chapters!

### Communication Conditioned by Circumstances

Two thousand years ago Jesus Christ brought the Good News of the Kingdom. When He used the expression 'Kingdom of God' He had a definite spiritual conception in mind about the reign of God in men's hearts and the world. His disciples, however, had been brought up in Palestine and had suffered under the harsh rule of the Romans. As good Jews, they had also been brought up to look for a coming Messiah who would reign in Jerusalem. The background and circumstances of their lives would thus lead them to interpret the new teaching about the Kingdom of God in an earthly way associated with the triumph of Jew over Roman. Although they had heard Christ's parables of the Kingdom explaining its nature and purpose, they misunderstood His meaning, and James and John were obviously keen to get places for themselves in Christ's new regime. Their understanding of Christ's teaching was conditioned by the facts of their background and their assumptions. The apostle John, as one of those who lived closest to Jesus 2000 years ago and who must have absorbed a very great deal of His Master's teaching and spirit, in later years wrote of the things he had heard, seen and



handled. (1 John 1:1-3). The teaching he had heard Jesus give in Aramaic, John translated and wrote in Greek. His national and religious background, together with the language he used to tell his story, affected the final form of his writings.



*Communication is conditioned by circumstances. (See pages 1 and 2) There is a two-way relationship (approach and response) between Christ and John. John's gospel is read by Yesudass and his contact with Christ develops. Yesudass witnesses to Ramiah who also learns direct communication with Christ. The communication of the Gospel is not complete until the two-way relationship is established between Christ and His followers.*

Today, Yesudass, reading the Gospel in his own Indian tongue, has a background of one or two generations of Christianity in a country where Hinduism in its various forms is still a powerful factor. He belongs to an independent nation which has undergone many radical changes in the last generation and his conception of the 'Kingdom' will be coloured by his own experience. When he takes his duty as a Christian seriously and witnesses about Christ to his Hindu friend Ramiah, he finds that the Hindu thought forms which his friend uses do not enable him to give adequate expression to his Christian faith. The Hindu is concerned with salvation from the circle of karma and not salvation

from sin. If Yesudass uses the word *rakshana* the ideas stimulated in Ramiah's mind will be very different from Yesudass' Christian experience. It is said that Christians and Gandhi never really understood one another. Gandhi spoke the language of attainment—salvation by works. Christians speak the language of obtainment—salvation by grace.

At every link in the chain, from the original proclamation of the Gospel by Jesus to the very latest presentation of Christ to the Hindu in your village, the message is conditioned by people's different backgrounds, ideas and use of words. If we were dealing with a purely *human* process of communication we would soon get depressed as we considered the inevitable changes, distortions and wrong ideas which would creep in. We know, however, that Christ is present at every link in the chain. He was guiding the mind of the apostle John as he recorded his experiences. He was with the Christian pundit who translated the message into the Indian language concerned. Yesudass relied on His guidance when he read the gospel and his understanding of the Word was conditioned by his personal experience of Christ. Ramiah was subject to the influence of His Spirit as he listened to his friend's witness.

As Christians, we can never forget the influence of the Holy Spirit on the whole process of the Communication of the Gospel, and we must never forget the nature of the communication. We may *preach about* Christ, but we cannot communicate Him unless we have Christ within. By recognising certain principles, however, we can help remove obstacles and give the best possible conditions for the Holy Spirit to work . . . that they may see . . . JESUS.

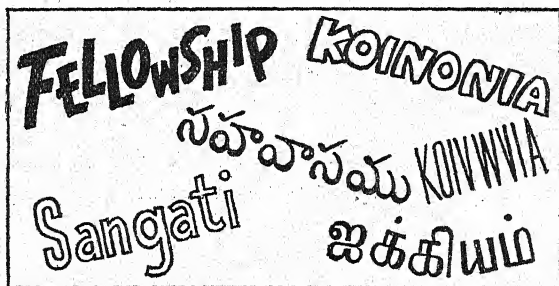
### Language and some problems of verbal communication

Since the days of primitive man, a great deal of news has been passed from one to another by word of mouth and this is still the normal method in many Indian villages. Unreliable rumours are heard, embellished and passed on. The verbal message sent from the front to the rear lines during the 1914—18 war in France started off, 'Send reinforcements. We are going to advance'. When it reached headquarters it had become.

'Send three and four pence. We are going to a dance'! The communication of ideas by the spoken word is not always an easy business, and even written words have their own problems.

If a message has to be translated from one tongue to another there is often a loss or distortion of meaning. At the first stage, the limitations and structure of the language itself and the extent of the speaker's command of it affect the message. The listener or reader may also fail to understand fully the meaning of the passage. He then has to translate it into another language which has its own peculiar characteristics all tending to colour the meaning.

The New Testament word 'fellowship', *koinonia* in Greek, is translated 'sangati' in Hindi, 'aikyam' in Tamil and 'sahasasamu' in Telugu. All are legitimate translations, but they reflect slightly different meanings. When speaking to a Telugu village congregation, however, a preacher may not use this Bible word. He may say, 'snāhamu' or even another more colloquial expression. In trying to use the language of the people some of the original meaning of the word is lost. Considerable explanation and experience is needed to communicate the original idea.



*Translations of New Testament words sometimes reflect slightly different meanings.*

Then there is the problem of emotionally toned words. Words like 'sacrifice', 'brotherhood', 'motherland', 'freedom' and so on arouse certain emotions in the hearers because of previous experiences associated with them. Used rightly, these words can help the process of communication, but unscrupulous speakers can use them to mask weak or faulty arguments.

### Words and their meanings


When the Bible is read to a village congregation it is not uncommon to repeat the same story in words with which the villager will be more familiar. Many Bible words mean little to village Christians because their experience has often been concerned more with visible material things than with invisible spiritual conceptions. Unless we use words which are firmly rooted in the soil of the listener's personal experience we cannot convey a meaning. Words are undoubtedly neat efficient packages in which we can express our thoughts, but there can be no communication of ideas if we and our listeners have those words rooted in soils of different experiences. We may use the Bible words, 'love', 'conversion', 'salvation', 'redemption', 'justification', 'sanctification' and so on, but this sort of language will evoke little positive response in one who has never had the Christian experience associated with these words. We need to get the facts ourselves in *Bible* language, but then our concern is to absorb the ideas into our own personal experience so that we can pass on the teaching to others in the ordinary *descriptive* language of the people.

If the words 'light meter' are used, you may be familiar with the word 'light' and the word 'meter', but yet have no idea what the speaker is talking about. If, however, you have seen and handled a light meter and have discovered how it measures the amount of light falling on its sensitive cell, you will be in no doubt about the speaker's meaning if he uses the words again. You will have learned the meaning of the term through direct experience.

One who hears the name 'Jesus Christ' for the first time has no past experience on which to build an understanding of the term, but if he learns of Jesus Christ through a Christian who embodies His Spirit and character, he will have a personal contact which will give meaning to the name. If a man sees several good pictures of Jesus he will be able to understand much of Christ's gracious and loving character. He will have learned the meaning of the name through a vivid experience.

The meanings we give to words are based on our experiences. An uneducated villager learns what a key is like by seeing and handling the real thing. After this experience he quickly recognises

a picture of a key because it is closely related to the actual object he knows. When the use of the word 'key' follows the direct experience of the object concerned, an immediate understanding is possible. The word 'key' is a symbolic abstraction which

does not *look* like a real  or *sound* like one being turned in

a lock. Even an uneducated person, however, can understand the term when he has had previous experience of the real thing.

### Senses, Perception and Experience

*'I have five senses you must reach  
If I'm to learn and you're to teach;  
With taste, touch, smell, sight so clear,  
Must I receive all learning by the ear?'*

This pathetic appeal may be voiced by children and adults alike. The fact that we learn through *all* our senses is often forgotten by Christian teachers and preachers. This sort of direct, purposeful experience is the basis of learning.

Although all may see, hear, touch, taste and smell, everyone does not receive the same impression of the event, object, person or message concerned. People tend to hear what they *want to hear* and the eye sees what it *knows*. We see things differently and our thinking and our reactions are conditioned by previous experience. This experience is dependent upon habits, ways of life, traditions, environment etc.

We understand when we link the new knowledge on to associated material in our past experience.

Knowledge is ours only when we can think of it for ourselves, not when we have merely 'understood' while someone else did the thinking. (Many people 'understand' and 'accept' A-V principles, but do nothing about them in their lessons or sermons!)

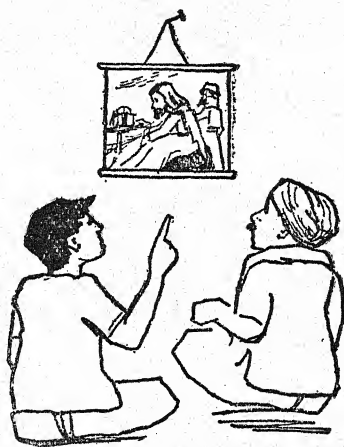
If we really experience the new truth and integrate it into our thinking we do not forget. If we blindly *memorise* what a teacher or textbook *says*, the memory retains the facts just long enough for us to pass the examination! If we thoughtfully *learn* what a passage *means* we make the new knowledge part of ourselves. We have really grasped a subject when we can teach it effectively to others.

There is a vast difference between learning about religion and *experiencing* it. To know what is right is one thing; to love right and hate wrong is quite another. A villager may 'know' the Ten Commandments and the Fruits of the Spirit, but this 'knowledge' may make little difference to his conduct. A man may be a slave to a moral code and yet fail under an actual situation because he doesn't have the right *attitude* to meet life as it comes. A man must see for himself the answer to the question, 'What does this have to do with me?'

Do not talk about 'memory work'. Talk of seeing, hearing, touching, doing and making. We distil our generalisations, abstractions and concepts not from rote learning, but from direct experience.

What is the villager's concrete experience of 'honesty' or 'Christian love?' To use the *words* alone will not convey the meaning. Teaching must be associated with real experience. The conception of honesty must be embodied in a person who can be seen. An honest or a loving *action* can be understood.

Visual presentations also are usually quickly and easily understood because they are closely related to the way we see things in every day life. Pictures help us widen our personal experiences. A villager can learn better through the real experiences of life and through the visual experience of pictures than through the use of words alone.

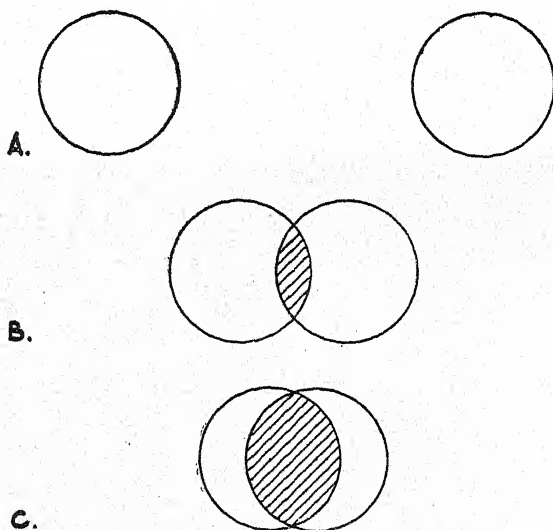


Studying a picture together—sharing an experience.

### Shared experience—the foundation of communication

By studying a person, situation or picture together with the one to whom we are trying to communicate a message, we can enter into an experience *together*. By sharing a real experience we can then convey meaning by words we have in common, which are associated with the thing or the person seen and handled. If words are to be understood they must grow out of the soil of a *common experience*.

The words 'together', 'sharing' and 'common' have been used above and these all help us to see the fundamental issues involved. Communication is a mental and emotional process, a bridge between two minds. The bridge makes possible a two-way encounter from mind to mind dealing with facts, knowledge, ideas and spiritual experience. The root idea of the word 'communication' is 'to make common'. Fellowship with God is not fully achieved by watching the celebration of the Holy Communion



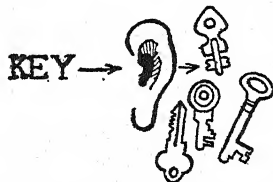
*Shared experience.*

- A. People having no point of contact find communication difficult.
- B. Those having some knowledge of each other's language and culture have a common experience which helps them understand each other.
- C. The closer the identification between teacher and learner the more effective is the communication of ideas between them.

from the back of the church. The element of sharing in a common meal must be present.

Communication is hindered in an atmosphere of compulsion. e.g., some schools and even some village congregations! Communication is helped when people feel 'we are all in this together'. We communicate best when we participate as equals. The use of the terms '*we*' as opposed to '*they*' or the attitude '*I am telling you*' does not help this sharing of ideas. In Telugu there are two words for '*we*'. 'Māmu' means '*we*' as opposed to '*you*'. 'Mannamu' means '*we and you together*'. The 'Mannamu', on-the-level, sharing, together, in common approach is essential. Share together in an experience—then we can begin to understand each other. Pictures are a convenient way of supplying that shared experience.

*Verbal or Visual*



*Hear the word 'key' and many different types will come to mind.*



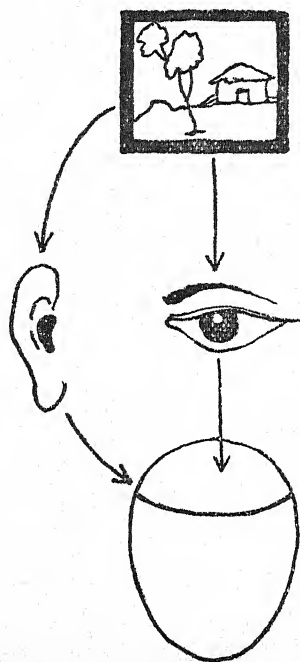
*See a key and an accurate impression of the type is received.*

### Visualise for Villagers

In their everyday lives villagers are concerned mainly with tangible objects; their conversation concerns things which they can see and handle and their memory of things is usually made up of mind pictures. If you speak to a villager about a 'bullock-cart' a *picture* will come to his mind of a bullock cart with which he is familiar. If you say the word 'tree' he will not think in general terms of plants and forests, but a *picture* of some particular tree or part of a tree will usually come to his mind. Things



which he has seen in his everyday life a villager can easily imagine because a picture comes to his mind.



*Verbal or Visual.*

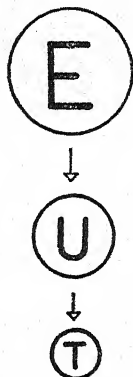
*A verbal description often leads to an incorrect conception.*

*A visual gives an accurate impression in the 'picture file' of the viewer's mind.*

Much of our Bible teaching, however, deals with things that happened about 2000 years ago in the distant country of Palestine. For reasons of time and space the villager has never seen the land of Palestine, Jerusalem, a Jewish synagogue, the Wilderness of Judaea, the Sea of Galilee or the many other places mentioned in the Bible. It is therefore difficult for him to imagine them. No picture comes to his mind.

If a teacher or preacher describes a scene in Palestine and tells, just in words, of some action of Jesus and His disciples, the one who is listening tries to imagine the story in the 'picture file' of his mind, but it can rarely be done satisfactorily. From

*picture* language the story is translated to *word* language. On the basis of *his* own experience, the teacher uses words which seem appropriate to describe the scene. On the basis of *his* experience, the listener hears the words of the story and translates them back to picture language for his imagination and memory <sup>file</sup>. The double process of translation using these fallible, tricky, difficult things called 'words' leads often to a totally wrong conception in the mind of the hearer.



*Translation.*

*A double process of translation leads to loss of original meaning. If English is translated into Urdu, the different characteristics of the languages often lead to changes in meanings. The person translating may also contribute to the loss of meaning because of his lack of understanding of the language or the subject. If the subsequent Urdu translation is then put into Telugu, the danger of misunderstanding is increased and the difference between the final version and the original English may be quite considerable.*

If, however, the teacher shows a *picture* of the event an accurate impression goes straight to the viewer's picture file in his mind. You may write the word 'Jerusalem' on the blackboard in a dozen different languages, but even those who *can* read will find it difficult to imagine the nature of the city. Show a picture and immediately the response is different. Pictures may not be a universal language, but they are certainly a language which most people can understand quickly and remember for a long time.

Of course, Christian teaching is much more than just a geography lesson, but it can be understood much better when we know something of the land and the people associated with it.

In much of our teaching and preaching we also use abstract words like 'love, joy, peace, longsuffering, kindness, goodness, faithfulness, meekness' and so on. Village children can often repeat by heart these Fruits of the Spirit, but cannot always explain what the words mean. Stories may be told to illustrate the meanings of these words and vague pictures may be created in the imagination, but that is often ineffective. Amongst the many disadvantages of using words only to convey such meanings the mental pictures created may be far from accurate. A picture, however, carefully chosen to illustrate the quality concerned, will help the teacher or preacher to share a real experience with the viewer. Together they can get emotionally involved in the situation illustrated and that experience will not easily be forgotten by the villager.

To understand the meaning of Matthew 14:23 where Jesus 'went up in to the mountain apart to pray' we need to remember that the miracle of the feeding of the 5,000 had just taken place and Christ had many things to consider with His Father. People might begin talking about 'Rice Christians'. They might entirely misunderstand the nature of His kingship. He had no earthly companion in whom He could confide about these matters. He had to be alone with His Father. Even to begin an exposition of that verse takes many many words and the poignancy of the situation is not easy to convey.

A picture of Christ on the mountain, however, when combined with well-chosen words will reveal the message more effectively. The picture tells us of Christ's loneliness and of His turning to His Father in heaven for guidance. Evening shadows are drawing in and the threatening storm can be seen in the windswept clouds. The artist has meditated on the life of Christ and on this Bible passage in particular and has something to tell us through his painting of Christ's face, position and surroundings. If we also meditate on the picture and the Bible passage we shall be able to convey the message of this Scripture through the *shared experience* of this illustration.

Although spoken words help the teacher interpret what is seen, the most powerful impression is received through the eye and it is that experience which helps men understand and remember.



*Christ on the mountainside.*

*See also the W.C.C.E. picture on the same theme.*

Good pictures used *effectively* can be appreciated by almost all people. They communicate directly with the mind that habitually thinks and remembers in visuals. In very many teaching situations pictures are better than words. There are four main reasons:

1. **They create interest.** (You may *teach*, but without interest your group won't *learn*.)
2. **They give an accurate impression.**
3. **They help memory.**
4. **They speed understanding.** ('The king's business requires haste'.)



We remember 10% of what we **hear** through our ears.



We remember 50% of what we **see** through our eyes.



We remember 90% of what we hear, see and then **do** with our hands.

*Memory.*

For a great deal of the teaching and preaching work of the Church pictures do a good job. This, however, does not mean purchasing expensive and complicated equipment. If you are convinced of the effectiveness of the visual approach, you will begin to use what you have—the simple and inexpensive aids which will effectively serve a good village worker.

## CHAPTER 2

### MESSAGE, PEOPLE, MEDIA

#### **In Preparation—consider these three points**

##### *(a) The Message*

The message is not just the first idea that comes into the speaker's head as he starts the service, meeting or school lesson. The Christian teacher's concern is to communicate the Word of God. God's Word is more important than man's.

During Holy Week a few years ago, a visiting preacher brought his filmstrip projector to a church in South India. The presbyter gave him a great welcome because he thought the projected pictures would help a great deal in the special services which were arranged that week. When the pictures were shown, however, they showed only the stories of the Prodigal Son and the Good Samaritan. Expressing his disappointment afterwards, the presbyter asked why the visitor had not shown pictures of the Passion of our Lord. The reply he received was, 'I have only got these filmstrips on the parables'. The visitor gave the impression that he thought his projected pictures were more important than the message of Holy Week! God's Word, however, must always come first. The message is always more important than the medium used. The gospel is more important than gadgets.

A programme might be planned on forgiveness, witness, prayer or stewardship with the use of a filmstrip, film or some other visual aid. It should never be planned as a filmstrip programme or a cinema show. This difference in approach and outlook is very important and will be the determining factor in whether a Christian education programme becomes a series of filmstrip or cinema shows or whether it results in true religious education.

When considering the message, we need to think clearly about our aims and theme. The message is not only an idea in words (and pictures?), but a message in the life of a Christian and the Church. Our concern is not just using good techniques of presentation in order to tell Bible stories. The life, character and

Christian experience of the speaker are all involved. 'The whole proclamation by word, picture and sign is powerless unless the proclaimed message becomes reality in the Church'.\*

To present a Christian truth effectively we have first to understand it thoroughly ourselves. Vague and careless use of words can sometimes cover up the fact that the argument put forward is not very sound. The preacher who uses words only may obscure the fact of his shallow thinking and poor preparation, but one who uses *pictures* must be precise. Pictures give a concrete impression. The speaker cannot describe Christ in vague or general terms if he is using a picture of Jesus. The viewers make a judgement themselves from what they see. The words spoken must be as definite as the impression given by the picture. To be definite one has to get to grips with the message. Our concern is to find what *God* wants to say through a certain story or what *Christ* meant by a certain parable. Superficial reading of the Bible will not be enough. We need to get the facts through the Bible, enter into the situation in our imaginations and make it part of our own experience. A preacher cannot pass on a spiritual truth to others if he has not experienced it himself.

God's message should never be twisted to suit a particular congregation or to fit a particular idea of the preacher's. It is a good idea to adapt ourselves to the language and thought-forms of our listeners, but this should never be done at the expense of the main message. In the Good Samaritan story certain names may be changed to other more familiar terms, but if the word 'Brahmin' is used instead of 'Priest', 'Merchant' instead of 'Levite' and 'Harijan' instead of 'Samaritan' those listening may easily miss the central point of the parable. A Brahmin or Merchant would soon become angry if he thought Christians considered him as a person who 'passed by on the other side'. A Harijan would be very proud that he should be selected to be the hero of the story and he would tend to get elevated ideas about his own good qualities.

Following the example of the Master Teacher who had one main idea in each of His parables, we should have one main aim and theme. Allegorising was not Christ's method and we shall only confuse the message if we adopt that procedure.

\* H. R. Weber: The Communication of the Gospel to illiterates, p. 66.

Live with the message for a day or two. Preparing a sermon or Christian lesson at the last moment is never a good use of time and it shows a misunderstanding of the nature of Christian communication. By letting the ideas grow and develop over a period we find that the unconscious mind also contributes to our message. By giving time to preparation we give God a chance to make His word clear to us.

Christ, as a whole, is our message. The underlying theme in all our teaching is John 3:16. If Christ is our message we must give Him every chance to make Himself known through our sermon or talk. Preparation for this kind of message can only be done in an atmosphere of prayer.

(b) *The People*

'To teach Krishna Sanskrit, you must know not only Sanskrit but Krishna'. This Indian equivalent of the well-known educational maxim needs to be remembered by all Christian preachers and teachers. It is not only a question of our *teaching*, but of their *learning*. We may teach or preach, but if our words (and pictures?) do not link on to something in the minds of the people there will be no understanding or action. We need to consider the minds and experience of our listeners, what is known to them—both factual and spiritual. If they have been working hard in the fields throughout the day, when they come to service at night, they will not automatically be interested in events which took place 2000—3000 years ago in a country 3000 miles away! On moonlight nights in the summer when the men sit round and talk together, the topics of conversation relate to their experiences at work, on journeys and with their families. Christian villagers live in a Hindu environment and their ways of thought will be naturally conditioned by this fact also.

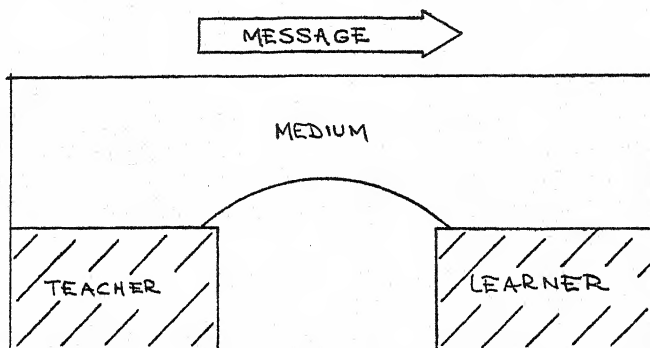
If developing faith and building character is the Christian teacher's purpose, individual teaching is essential. The interests and needs of children vary with their ages and the same is also true of adults at different stages of spiritual development.

(c) *The Media*

The medium used is the bridge which carries the message to the minds of the people. It must be built of materials suitable



for the traffic concerned and it must be built in the right place in order to connect with the people. The kind of picture material used must be related to the message and the needs of the people.



*The bridge between two minds.*

(i) *Suitable for the message.* A recorded talk is not the best way of informing people about the physical features of Bible countries. A filmstrip is useless for teaching a new lyric to illiterates. The use of a flat picture is not the easiest way of illustrating the power of the Holy Spirit! Each medium has its own distinctive qualities and these must be understood by the teacher if he is to use picture material suitable to the message he hopes to communicate. A story with movement or action is easier to tell with a moving medium like flannelgraph or some kind of sequence pictures than with one single illustration. A message from one of St Paul's epistles can often be illustrated by symbolic presentation where an ordinary flat picture might not help.

(ii) *Suitable for the audience.* As far as possible, the medium used must be familiar to the audience. It is worth making a study of the way people in your area normally get their ideas and information. The kalakshapam, burra katha, villupattu and other indigenous media are used by political parties and other agencies because they know that village audiences will listen for hours and absorb some of their propaganda. A street preaching band which does not use music and singing is inviting failure.

The modern means of film, radio and press are, however, gradually increasing their impact on the whole country and a great deal of propaganda concerning aspects of the Five-Year Plan is done through posters which are displayed in many villages, radio programmes heard through community receiving sets and films screened each week in all cinemas.

For village people the visual material should be as close to reality as possible. Maps, graphs and some charts are abstract symbolic presentations very different from reality and life as they know it.

(iii) *Suitable for the occasion.* If your visual aid is to be used in a service of worship make sure that the medium to be employed will contribute to a worshipful atmosphere. If you are teaching or preaching make sure that the medium used will not be regarded just as a tamasha.

(iv) *Suitable for widespread use.* As far as possible use inexpensive visual materials which can be easily made or obtained by any village worker. This will encourage other teachers and voluntary workers to do the same. The Church in India is not able to support much expensive equipment in the village areas and Christian workers should never think that visual teaching is only possible with an elaborate mobile film unit.

(v) *Used with skill.* A two or three year university course is not necessary before you can start using picture materials, but care has to be taken to ensure that good pictures are not made ineffective by poor presentation. One who has a knowledge of the general principles can learn a great deal through his own practical experience if he is prepared to evaluate his own work. The need for adequate standards of presentation will be dealt with later in more detail.

*The important question to be considered in relation to the media is—which medium makes the subject to be communicated most clear to the audience and which does it most interestingly and most economically of time, space and money?*

## CHAPTER 3

### A VILLAGE PROGRAMME

#### (a) Preparation

When considering programmes for village people, many will argue that detailed preparation on the part of the teacher or preacher is unnecessary, but this shows a misunderstanding of villagers' needs. Because of their lack of education and wide experience it is often more difficult to communicate an idea to villagers and therefore it is even more necessary to consider the message and the media in relation to the needs of the audience. The effectiveness of any programme is usually in direct proportion to the amount of preparation done beforehand.

Consider the following in relation to your lesson or sermon:

- (i) *Aim.* Make it simple, straightforward and related to the needs of the people. Integrate this aim/theme into everything and be prepared to show the links between the various parts of the lesson or service and this main theme.
- (ii) *Point of Contact.* Think out an introduction which will link directly with the experience of the audience and will also lead on to the main lesson theme.
- (iii) *Presentation.* Note the main sections in the story or subject so they can be emphasised in an orderly way.
- (iv) *Conclusion.* Be ready to link once more with the audience's life and experience. If the conclusion is not relevant to their needs, much of the value of the message will be lost.
- (v) *Method.* Use sensory aids so that people can make generalisations from these direct experiences. Gather all the related aids and songs.

### (b) Presentation

Consider these principles:

- (i) *Get attention.* Without the attention of the audience you achieve nothing. Whether in a controlled situation like a church or school, or out in the street or the middle of a mela you must first get the attention of the people. Before your sermon starts you need to be ready with all your aids and references so that you can go straight-ahead aiming to get full attention from the first few seconds. The teacher or preacher will use his attitude, bearing, voice, personality and picture material to impress the people that his message is vital and needs their attention. *He will not command or request attention, he must win it.*
- (ii) *Arouse and hold interest.* Without interest in a subject there is no learning. Strict class discipline may keep pupils *looking* interested, but that does not guarantee learning. Even in church, a congregation may be quiet and reverent, but they may be day dreaming. Village people are interested in subjects related to their own lives, in attractive things they can see and in music and singing. If your message and media have been carefully thought out with the needs of the audience in mind you can usually arouse and hold their interest.

It is necessary, however, to watch people's reactions all the time. As far as possible, concentrate your attention on their faces and not on your notes or the ceiling! Right from the start, the audience will be feeding back to you their reactions to what you have to say or show. Positively, you can notice favourable ejaculations, facial expressions and so on. If people are appreciative the opportunity can be used to add something more which is relevant. Negatively, you can spot lack of interest, day dreaming, yawning and so on. If people are restless you can change the tone or speed of your voice, break into a relevant song, draw attention to an important point in your visual



*Watch for negative feed-back!*

aid or use a personal illustration which will grip the people. Village programmes cannot be carried on successfully without constant attention to audience reaction and response. The mental level of the person organising the programme is often so different from that of the villager that it is easy to repeat many errors of presentation if there is no close watch on people's reactions. Close observation of individuals helps the whole process of communication. The bridge between minds is helped by that sort of direct contact.

(One disadvantage of projecting pictures in the dark is that this visual contact between speaker and audience is lost. The projected picture, however, has its own way of holding the interest so the loss in one direction is offset by a gain in another).

*The speaker must always remember that he cannot compel interest, it must be won.*

- (iii) *Create Desire.* The minds of the audience must be prepared for the teaching which is to be given. The eye never sees that for which the mind is unprepared. In their minds the audience must feel the need of the thing about which you are talking. In this two-way process of communication the audience must be ready

to receive what you have to give. If they begin to ask questions and relate the teaching to their own situations, you will know that you have succeeded so far!

(iv) *Convince that it can be done.* This is not easy to do when habits, customs and beliefs are concerned.

(a) *Repetition.* It is not often possible to convince people just by stating the fact or giving the teaching once. (You might check how much has been understood by asking one of the group to explain what has been said.) Christ realised that you cannot convince people with one telling and His teaching is full of the repetition of His basic themes. e.g., Matthew chaps. 13; 24 and 25.

Plan to repeat the *same general idea* in several different ways. Tell the same story from another point of view. Translate the story into modern terms. Use a variety of aids and illustrations.

The press, radio and films influence people because of the constant repetition of ideas. Multiplication tables are learned by saying them many many times. The story of a burrakatha or kalakshapam goes on for hours, but the interest-span of villagers is short and they only concentrate in patches. Repetition is therefore a well known feature in these presentations.

The use of two successful and different combinations of methods and materials does not double the effect. If you read something in the newspaper and hear it on the radio afterwards you are more than twice influenced. If you see and hear the same thing a third time in a newsreel the effect on you is perhaps six times greater than if you had only seen the newspaper paragraph.

The use of one visual material with another has more than just a cumulative effect. It is not a case of piling fact upon fact and method upon method. Each particular aid has its own contribution to make to the teaching and the various media need to be integrated carefully.

Not everyone learns through a particular aid, therefore use several and give everyone a chance to learn through the medium which appeals to him.

- (b) *Be Practical.* Suggest practical ways in which the hearer (*this hearer, here and now*) can put into effective operation the ways of thinking, acting and doing discovered in the lesson. It is at the 'How' section that so many sermons fail! If the preacher's suggestions are out of touch with the life and difficulties of the people the effect of his words will be nil. It is very difficult to be relevant to the needs of all members of the group of congregation and, however well the speaker identifies himself with the people, he will not manage to give all the answers to all their problems. You cannot bully people into believing. A man may pretend to agree when you tell him to believe something, but it will make absolutely no difference to his conduct. A person 'convinced' against his will is of the same opinion still. The beliefs that really count in a person's life are those he has freely developed himself and not those which are superimposed on his life by another.
- (c) *Audience Participation.* Participation on the part of individuals in the group is vital. This does not mean that the speaker must keep asking the audience a lot of useless questions about irrelevant details. Getting people to fill in the blanks at the end of unfinished sentences may stimulate answers by a sort of reflex action, but there will be little thought on the part of the audience. 'Why?' and 'How?' questions, which encourage people to think are needed for effective audience participation.

Do not tell people everything. Offer two or three alternatives and let them think out the answers. Answer questions by further questions. Get people to use their imaginations. A person who does not use his imagination does not learn, he only imitates. You would hardly call a parrot 'educated'!

Villagers must discuss the practical application of the teaching in their own situation. Taking practical action in speaking is often the first step in taking practical action in life and conduct. Discussion by the villagers is vital so it is often a good plan to limit the size of your group to make this possible.

- (v) *Secure adoption of recommended practice.* Communication is never complete until it bears fruit. The seed may be sown in different ways and in different places, but the work of communication is never finished until fruit appears. (Matt. 13:23). The Christian workers' concern is not just to tell stories, but to lead people to a full encounter with Christ so that their lives and conduct show some significant changes. Some change, response or fruit should be expected.

Bazaar and newspaper advertisements may enable a man to repeat the names of many products, but the important thing is—what has he been persuaded to *buy and use*? Many Christians can say the words of the Ten Commandments, but the fruit of that teaching is not always obvious in their lives. Action is needed as well as words. 'Teaching them to *observe* all things whatsoever I commanded you'. Matt. 28:20.

When Cicero was praised as the great orator of his time he said, 'When I talk the people say, 'How well he spoke', but when Demosthenes spoke, the people with one voice said, 'Let us go up and fight Philip of Macedonia!'

We must teach and preach until the people understand, believe and *act* on the belief.

In open-air preaching, offer books for sale and give relevant leaflets. Personal contact work with opportunities for conversation and personal witness may lead on to further action. Street preaching without chances of follow-up action only tackles half the job of evangelism.

In a small congregation or Sunday School, plan some sort of action each time. After the story of the Good Samaritan arrange to go out and show that sort of



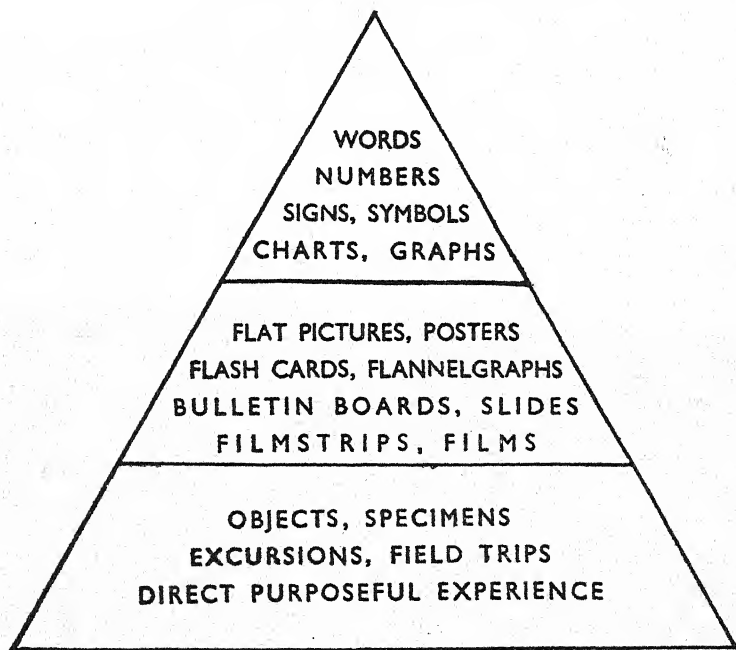
concern to some unfortunate in the village. After a sermon or lesson on forgiveness, see that the practical problems of village feuds are dealt with straightaway. Other steps in the teaching process are largely a waste of time unless it is all carried through to belief, action and behaviour.

Repetition of action is also necessary if the teaching is to become part of a person's attitude and character. Action must be continued until the new quality or characteristic becomes habitual.

## CHAPTER 4

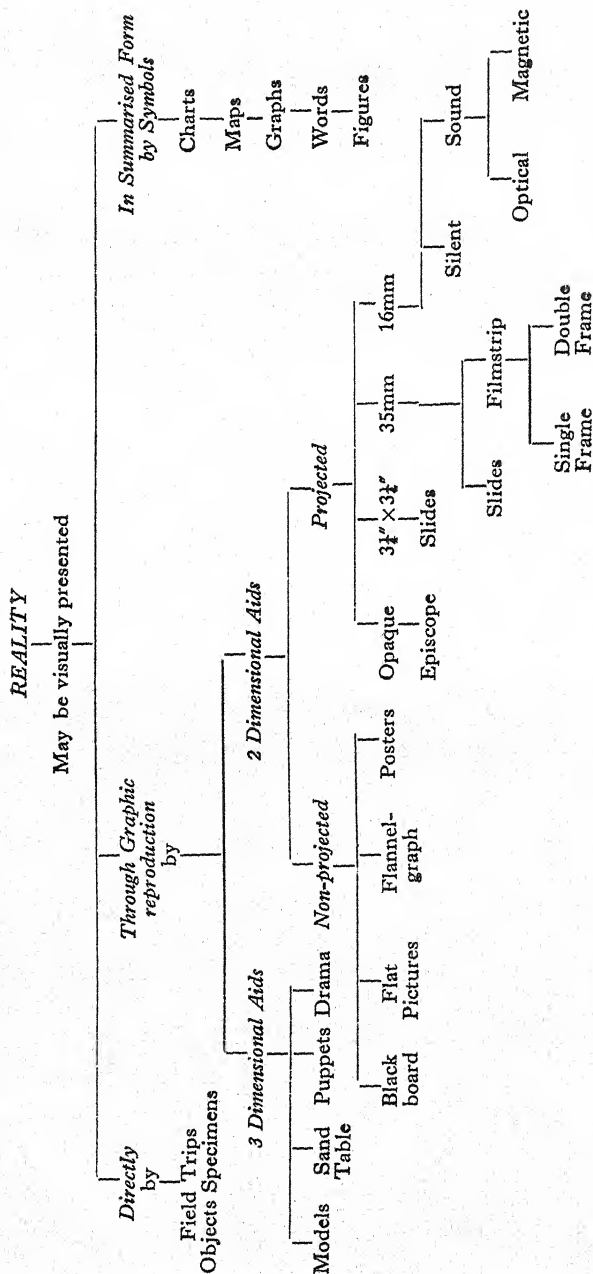
### SURVEY OF AIDS

A survey of aids can never be just a list or catalogue of the various media which are available. The charts on these pages clearly define three divisions and it is useful to keep this pattern in mind when considering the wealth and variety of visual materials which we may use.



The important thing to remember when considering the visual medium to be used for a particular teaching purpose is:

*Which method makes most clear the thing to be learned and which does it most interestingly and most economically of time, space and money.*



## CHAPTER 5

# VISUALISING BIBLE LESSONS

### The Problem

A Christian minister on tour in the villages may have to preach to the same congregation only once in two months. A speaker visiting a school or institution may not face the same group for another year. Consequently it is comparatively easy for them to prepare, perfect and present talks which will grip the people and leave a lasting impression. If they have filmstrip projectors they can select a theme for which they have filmstrips or slides. If they have some flannelgraph material they can choose a story which they can illustrate in that way.

A leader or speaker at an A-V institute may easily make a good impression when demonstrating techniques with flannelgraph, filmstrip or the blackboard because he also can pick something he knows he can use effectively. A speaker on 'Visualising Bible Lessons' also may easily give an effective demonstration if he just picks subjects here and there which suit the particular visual media he employs.

The real problem is faced by the evangelist who sees the same village groups week after week, the Sunday School teacher who meets the same children every Sunday, the pastor who preaches to the same congregation every week and the teacher who takes the same class day after day. Many people in these situations have to follow a regular syllabus, curriculum or course and most Church leaders would agree that this regular teaching is essential for effective Christian nurture. We advocate visual teaching, but we don't always recognise the difficulties faced by those who have to take a regular syllabus or series of Bible lessons.

In this country it is very difficult to maintain a supply of inexpensive picture material which will cover the courses and syllabi. It is difficult to persuade teachers to undertake the extra work involved in using visual aids. It is difficult to persevere with various skills (e.g., blackboard drawing or filmstrip presentation) until they are really effective with the medium. Every imaginable

difficulty can be cited to prove that teachers and preachers following regular courses have many excuses for not using visual aids! Consequently there is a tendency for picture materials to be used only on special occasions, but must we be satisfied with that?

### What can be Done with What we Have ?

Let us look at a year's teaching syllabus and see how far we can visualise the lessons. We shall never find *exactly* what we want because the producer of the visual aid and the writer of the lesson notes will inevitably see things differently (and neither may give exactly the slant which *we* think should be put on the lesson!). We must not expect to discover the ideal pictures every time.

If, however, we are thorough with our search we stand a good chance of finding something which fits our *aim* or *theme* even if we do not get pictures to fit just the story or Bible lesson which the syllabus writer has selected. The aim and the theme are the important features of the lesson and we are only concerned to find visuals to serve them.

Looking through Film Library catalogues we may find only four or five movie films to fit the lessons in a year's course. With filmstrips we shall be more fortunate. Strips are often available to fit about 20-25 lessons in each of the Primary, Junior, Intermediate and Senior yearly courses and about the same proportion can be found for other syllabi. A 'Life of Christ' flannelgraph may only give us 6 or 7 stories to fit and even if we have a wider selection of flannelgraph material it is unlikely that we shall be able to cover more than 9 or 10 of the year's stories. There are, of course, flat teaching pictures to cover a very wide range of Bible stories and we might discover suitable material for as many as 75 per cent of the lessons, but how many of us have such a stock available? Object lessons are often fine for isolated audiences but they do not often fit into syllabus teaching. Ready-made posters and charts will help us on rare occasions and those with imagination might be able to make something suitable now and again. Bulletin boards can sometimes be prepared by imaginative teachers, but a lot of preparation is involved and a good-sized file of varied pictures is needed. Many lessons can be illustrated on the black-board, but imagination, skill and practice are essential. Some

themes lend themselves to 'chalktalk' techniques and certain stories can be worked out as strip cartoons.

It is quite clear that no one medium by itself is sufficient for the year's needs. Flat pictures and filmstrips are the most fortunately placed, but to visualise a curriculum adequately a combination of various media is needed. It is therefore worth becoming familiar with the methods and materials mentioned in the following chapters.

## CHAPTER 6

### FLAT PICTURES

The ordinary flat picture is, perhaps, the most familiar and common visual aid. In most houses there can be found a framed picture or photograph, a coloured calendar or perhaps a page from an illustrated magazine torn out and pasted to the wall. The term 'flat picture' may be used for any black and white or coloured picture drawn, painted or printed on paper.

Teachers and preachers are accustomed to seeing ordinary pictures of this sort, but few people really make the best use of them. Their familiarity breeds contempt and their possibilities are missed. It is worth remembering, however, that they are cheap and available on a wide range of subjects. They are relatively easy to use and can be integrated into lessons, meetings or sermons in a variety of profitable ways. When projection equipment and other aids are so expensive, the flat picture must not be despised. In fact, an understanding of the principles involved in choosing and presenting flat pictures will help give a Christian worker much of the necessary basic experience for making effective use of *any* of the wide range of visual aids available.

#### Choose Suitable Pictures

Show pictures in a village and your audience will be composed of people of all ages from four to eighty-four and they will all seem equally interested in seeing everything you have to display. Ask a typical group of evangelists and teachers what they think of a mixed selection of pictures and a common answer will be, 'They are *all* very good!' Look round the walls of Christian homes and you will see Protestant, Roman Catholic, good, bad and indifferent pictures all displayed together.

To speak of 'appropriate pictures for various audiences' is to talk a language which many people, as yet, do not understand. The discriminating use of suitable pictures has not yet developed amongst many teachers and preachers. Critical viewing is not yet widespread amongst the general public in towns or villages. It is clear, however, that standards of judgement are required.

### Suggested Standards of Judgement

When choosing a picture for teaching or preaching consider the following points:

(i) *Will the picture help me to achieve my purpose?*

If your main aim in telling the story of the Prodigal Son is to speak of the forgiving love of God, you will be served better by a picture of the father embracing the son than by one showing the son's activities in the far country. People will remember the picture more than your words, so your main teaching must be seen there. If it does not serve the main purpose of the lesson or talk, don't use it. If it does not reflect the truth, don't use it.

(ii) *Does it focus attention on one main idea?*

Some pictures of the crucifixion include everything mentioned in all the gospel accounts. If you are trying to stress what Christ did for us on the cross this can be very confusing. Children and uneducated people get lost in the details of a complicated picture and fail to see the main subject. If the main idea of the picture does not fit your lesson aim, do not use it.

(iii) *Does it tell a story?*

A stand-up-straight and look-at-the-camera sort of picture has very little teaching value. The viewer should be able to deduce something of the story through the human action shown.

(iv) *Is it appropriate to the age, experience and intelligence level of the audience?*

For children, pictures need to be drawn from their point of view. For villagers, health teaching pictures need to be based on local conditions. Pictures are records of certain experiences and if the viewer has not had a similar experience he cannot understand the picture very well.

(v) *Is it big enough for my purpose?*

The minimum size for a picture depends on the detail to be observed in it. When the overall effect only is needed (like a portrait) a small picture may be used. Generally speaking,



however, a small picture shown to a large group of people causes frustration because those at the back cannot see.

(vi) *Is it good technically?*

An effective teaching picture needs to be clear, with a satisfying arrangement of figures. The colours should be natural and the standard of art work high.

(vii) *Does it stimulate the imagination?*

Viewing a picture is not just a passive experience. Interest should be created and questions and ideas should be aroused in the minds of the audience.

Every picture used may not measure up to these standards completely, but it is worth remembering all of them so that you may gradually build up a collection of useful pictures.

The right picture for your purpose may not always be immediately available, so start collecting now. Even if a picture does not fit your lesson or talk at the moment, it may do next week! Build up a collection from various sources—old Christian art calendars, magazines, CARAVS, Lucknow Press, Christian Literature Society and other publishing houses. The person who saves every available picture will not be one who has to complain that he has no visual aids. Even if every Christian worker may not be able to have a good collection of pictures, it should be possible to arrange a flat picture library in the bigger churches and Sunday Schools.

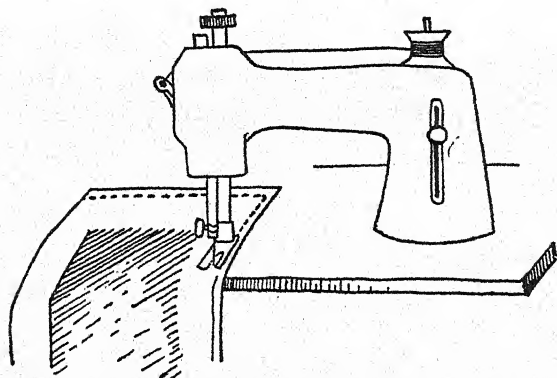
### Protect your Pictures

*Mounting:* A picture worth using is a picture worth mounting. When mounted on cardboard or cloth a picture may be used effectively for many years.

(a) Mount small pictures (up to about 8"×12") on cardboard, often obtainable freely from bazaar cloth merchants. Buy some cloth for a shirt and then make your request! Leave a broad margin all round to protect the edges of the picture itself. Use gum or mix a small quantity of Gammoxane or DDT powder with wheat or rice flour to make a paste. To avoid wrinkles, cover with a sheet of clean newspaper, smooth down carefully and then leave for several hours under a heavy weight. The margins may be coloured to improve the general effect and also to help emphasise

certain aspects of the picture. On the back of the cardboard mount should be pasted any information about the subject, the artist etc.

(b) Mount larger pictures on cloth. Buy up old saris or wide, cheap unbleached calico. Cut the cloth to size, allowing an extra 2-3 inches all round and then lay it flat on a table. On another nearby table lay the picture on its face and apply flour paste evenly and quickly with the hands. Holding the corners, turn the picture over and lay it down carefully on the cloth. Spread a clean newspaper and smooth down evenly in all directions, working from the centre to the edges. Apply pressure for several hours (a flat board with weights or an upturned table will serve) and then allow to dry slowly. After drying, cut the margins so that only about 1" is left all round. Turn this in carefully and make a neat hem with a sewing machine—sewing through the edge of the picture all round (the longer the stitch the better). If no sewing machine is available the edges may be stuck down with gum, but this is not so neat or so permanent. Wide bandage cloth may also be used for backing, but, in this case also, the edges cannot be finished so effectively.



*Hem the backing cloth after pasting on the picture.*

**Filing:** If hung permanently round the wall, pictures mounted only on cardboard will soon get spoiled and will not serve for decoration or for teaching. Store flat in a box or trunk and use at appropriate times to help your teaching.

When a large number of pictures have been collected it is a good plan to have some sort of simple filing system. There is no point in having a lot of well chosen pictures if you can't find the one you want at the right time:

Covers made from cardboard, brown paper or even ordinary newspaper may be used. The pictures can be divided up according to the main sections of the teaching to be given. e.g. Christmas, Ministry of Christ, Miracles, Parables, Passion and Resurrection etc., etc. Apart from Biblical subjects files will be wanted for Christian Home, Stewardship, Temperance, Evangelism, Health, Social Service, Church Overseas etc.

Alternatively, each picture may be mounted on stiff paper of a uniform size and all kept together in a loose-leaf file.

In order to keep track of useful pictures found in books, it is possible to slip a piece of paper or card on which the details are written into the appropriate file or folder.

### Types of Pictures

Broadly speaking, three main types of pictures can be distinguished:

#### (i) *Informative Pictures*

These tell us of the shape, form, arrangement and colour of various things. When speaking about people who lived 2—3000 years ago and about countries several thousand miles away, informative pictures tell us what they were like. The nature of the road from Jerusalem to Jericho can be seen and its dangers appreciated. The construction of a Jewish synagogue or the Temple can be understood after seeing this type of descriptive picture. The background pictures by Elsie Anna Wood (e.g., W. 201 '*Bethlehem*' and W. 204 '*Sea of Galilee*') are excellent in this respect. No. 8 in the World Council of Christian Education '*Life of Christ*' picture set shows *Jesus in the synagogue*. Apart from these pictures which help to set the scene for Biblical stories, there are those which show an incident in the story itself. '*Twelve Years Old*' (W. 36) by Elsie Anna Wood tells the viewer a great deal about the story of Jesus in the Temple.

(ii) *Study Pictures*

These pictures may also be very informative, but they usually focus on one main action which shows some characteristic quality or idea. They encourage thought and enquiry. Their full meaning and implication are only apparent after close study. They often show human activity in its setting so that it is possible to see some relationship between people and their environment. The concentration on positive and good qualities is obviously better than the illustration of the undesirable. Elsie Anna Wood's picture of *'The Call of the First Disciples'* (W. 9) and *'The Good Samaritan'* (W. 28) provide examples. Authentic backgrounds and characterisations support the main focus of attention on the actions of the people. *The Prodigal Son*, No. 11 in the W.C.C.E. 'Life of Christ' picture set tells us not only what the father and son looked like, but their attitudes reveal the son's repentance and the father's love. Sallman's *'Christ at Heart's Door'* is another picture which does not give up its full meaning straightaway. A careful study brings out many points which help us appreciate its spiritual message.

(iii) *Inspirational Pictures*

The main function of these pictures is to produce an emotional impression. They may show grandeur, beauty, toil or pathos. A picture of this sort can often be used as part of a worship centre for Sunday School. It helps create atmosphere, but does not dominate the service. No. 6 in the W.C.C.E. 'Life of Christ' set of pictures falls into this category. It could be used to impart certain information and under a few circumstances might be used for more detailed study. This picture of *'Jesus on the Mountain-side'*, however, does arouse a certain emotional response and can be used effectively for inspirational purposes. Elsie Anna Wood's *'Storm of the Lake'* (W. 37) is another picture which can come in this group.

**Study your Picture**

Before presenting a picture to a class or congregation, time needs to be spent in preparation. A quick glance may give you a general idea of its contents, but you will not get the full meaning out of any good picture unless you are prepared to study it for several minutes.

*(i) What are the facts?*

Consider the contents of the picture—the people, the buildings, the scenery and so on. Study the faces of the characters. The face usually tells you something about the person's nature. Look carefully for 2 or 3 minutes and absorb all these facts. Close your eyes and look at the picture in your imagination. Try to see all the facts and details of the original picture.

*(ii) How are the facts arranged?*

Look again at the picture and see how things are grouped. Study the pattern of lines and see where the light falls. Consider which figure is most important. To what point is the eye drawn? Bearing in mind the background and experience of the viewers—what will they notice first?

*(iii) What do the facts as arranged mean?*

What is the message of the picture? What is the artist trying to say? What are the things which make the picture meaningful? Become a picture detective, looking for clues which support your story or theme. If possible, listen to others doing the same. Because of their different experience others may see important things in the picture which escape your own attention. Group study of a picture can be very stimulating. When you think you have understood something of what the artist is trying to say with the picture you can begin to plan your lesson or service with that in mind. With your lesson aim clear in your mind also use the picture to make that clear to others.

### **Present your Picture**

Amongst other things, a flat picture can help you to introduce a subject, to stimulate imagination, to focus attention on a problem or to tell a story. Use your picture for a specific teaching purpose. Integrate it into the lesson or sermon.

Most audiences are satisfied with a quick glance at a picture if they are given no direction beforehand. While there should be time for a general survey of this kind, no teacher or preacher should be satisfied to leave the matter there. *Guided* study is far more valuable.

Thinking that the picture will compete with their words for the attention of the audience, some teachers show it right at the

beginning and then put it away. Others tell their story in words in the usual way and then show the picture right at the end. This shows a misunderstanding of the situation. Words and pictures are allies, not enemies. They are both more effective when used together. The general principle to be followed in the use of all visual aids is that the attention of ears and eyes should be concentrated together on the same subject.

On exhibiting a picture do not start with a long introduction. People will be looking at the picture and not listening to your words. Have your introduction first and then show your picture when you are ready for it. A picture may illustrate an episode in the first part of your story and in this case you will show it immediately after your introduction. On the other hand, a picture may illustrate a later part of the story, and, if you are following the usual narrative technique, you will want to keep this picture until your words have reached that point.

Having considered in your preparation the point to which the eye of the audience will be drawn, make sure that you refer to that point immediately the picture is shown.

Do not waste time with *irrelevant* details, but help the people see the *significant* things which you have previously discovered.

#### *With a 'Story-telling' Picture*

1. Introduce the main character at once. Let interest in him lead to further study of the picture.
2. Introduce the other characters as they become necessary for the story.
3. Introduce backgrounds in the same way when they throw light on the story.
4. Find hints in the picture of what came before the incident illustrated and of what may follow. Use such hints to keep up interest and curiosity. If the picture is connected with the end of the story it may be shown first and the account of previous happenings drawn out by a process of deduction *from the picture*. By question, answer and discussion leading to careful observation of significant things the whole story can be brought out.
5. Encourage questions. They give the teacher a chance to comment on details which might have been overlooked, or to correct wrong impressions.

6. It is good to get members of the group talking. Encourage them to add their own experience. The more a picture can be related to the experience of the viewers, to previous lessons and so on the better.

7. Last of all, return to the main character and permit him to make the final and dominant impression.

8. Give an opportunity for the class to re-tell the story from the picture. This can be done in response to questions. Be sure to include thought-provoking 'why' and 'how' questions and do not just be content with 'who' and 'what' concerning insignificant details.

### *Other ways of using*

When training Voluntary Church Workers to tell Bible stories, flat pictures can be very useful. They help inexperienced people turn their thoughts into words.

For house visitation and family prayers the Lucknow Publishing House pictures mounted on cardboard are excellent.

Pictures showing 'Before and After', 'Cause and Effect' and so on can be effectively used in many situations. e.g., Peter's cowardice when he denied Christ and his courage after Pentecost.

It will take time to deal with any good picture adequately, so do not attempt to use more than a limited number in each session.

It is not wise to use teaching pictures for general decoration, but it is better to keep them for a specific piece of instruction.

There is, of course, no hard and fast rule about the method to be employed. Each picture and each situation must be judged on its merits. *The main principle, however, should not be ignored—have ears and eyes together concentrated on the significant things in the picture.*

### *Pictures in the home*

Pictures will, of course, be used for decoration, but it is wise to change them round fairly frequently or otherwise people get too familiar with them and ignore their message.

Few people can afford to frame every picture they would like. Frames with removable backs may provide a solution. Different standard-sized (10"×14") pictures can be used one after another and all can be kept safely beneath the plywood back. This

sort of frame will be useful at the family worship centre or elsewhere in the house.

The evangelistic value of good Christian pictures in the home should not be forgotten. A non-Christian friend's enquiries about a picture can give an un-educated villager a chance to explain and witness.

### Good Display

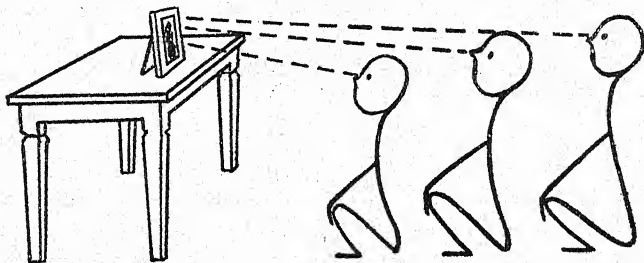
You may have chosen excellent pictures and you may have prepared a very good programme, but your efforts will be wasted if people cannot see properly.

#### (i) *Cleanliness*

The pictures you use should be as clean and tidy as possible. If you have protected them well you will be able to display them well.

#### (ii) *Height*

Make sure those sitting at the back can see properly without dodging intervening heads. On the other hand, do not hang pictures so high that people have to break their necks to see them! A teaching picture should always be displayed at eye level or just above. (In school, this means at the *child's* eye level and not the teacher's).



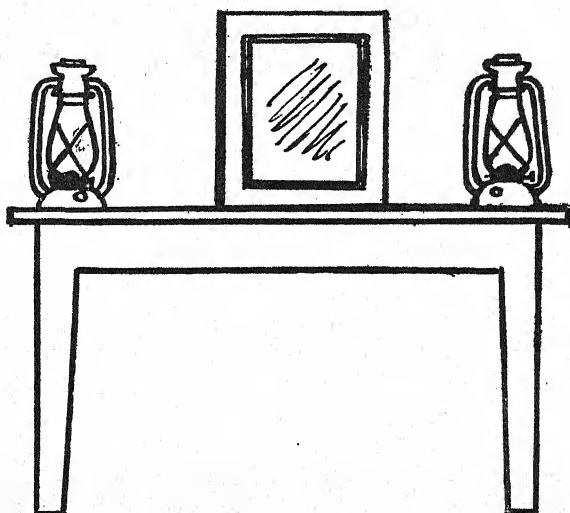
*Display your picture at a convenient height.*

#### (iii) *Light*

Make sure that the light is falling on the picture and not in the eyes of the audience. In daytime there should be no window just behind the picture because this will make it difficult for people to see. At night one or two lanterns will give adequate illumination for a large picture with quite a big group. It is important,



however, to arrange for the light to be shielded from the eyes of the audience. Any old piece of cardboard or tin may be placed next to the lamp glass so that the available light is directed to the picture only. The attention of the audience will not wander if it is concentrated on the picture with the help of well-directed light.



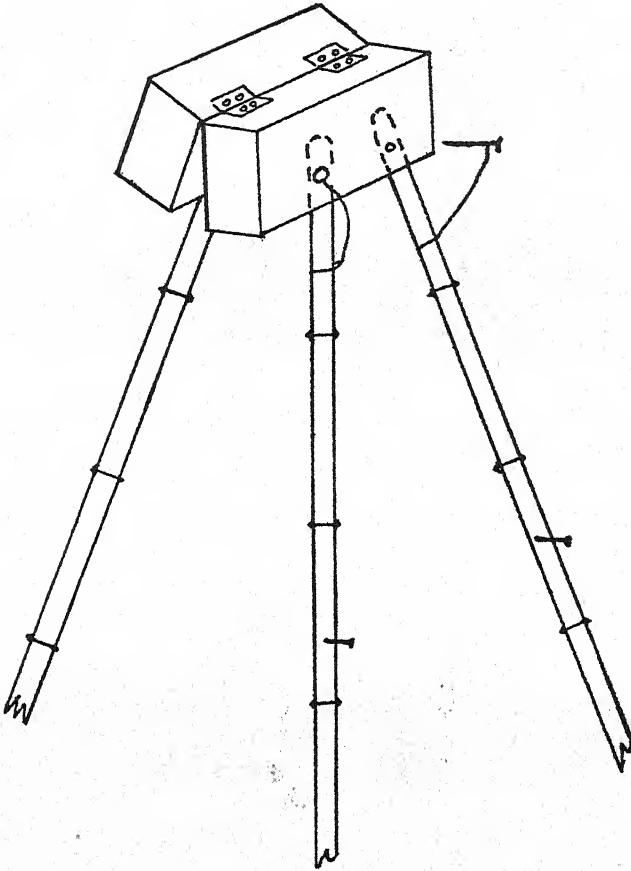
*Light in the right place.*

*Two ordinary oil lanterns with small cardboard masks to shield the light from the audience will be quite effective.*

*(iv) Holding*

A picture that is held loosely in the hand is never very easy to see, especially if it is not mounted on some sort of stiff card. A small picture on cardboard can be propped against the wall or put inside a suitable frame. An ordinary bazaar bag with a hole the size of the picture cut out of one side will be useful for street preaching.

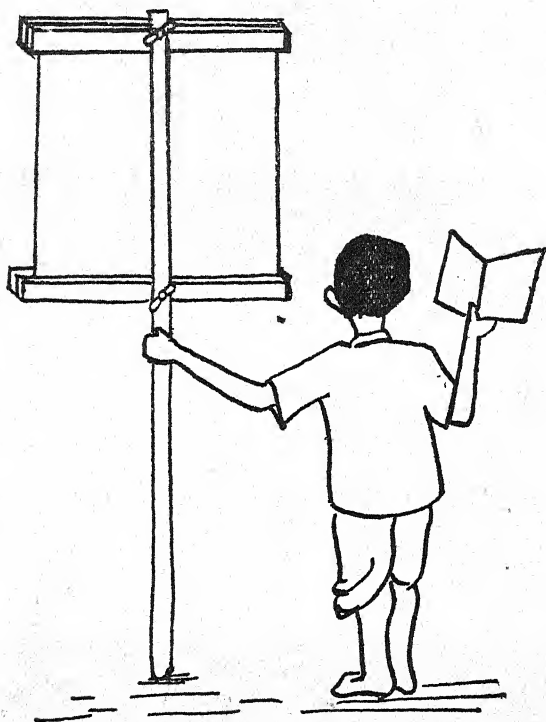
A large teaching picture may be pinned to a wooden blackboard and supported on a stand made of bamboo. Alternatively a picture may be held firmly between pairs of sticks at the top and bottom. The pairs of sticks need to be bound tightly at each end with string or bolts with wing-nuts and then they grip the picture



*Portable bamboo stand.*

*Two hinged blocks of wood hold the tops of the bamboos. To prevent slipping when the stand is assembled, nails are inserted through small holes in the blocks and the bamboos. The board on which the picture is pinned stands on the two nails in the front bamboos. The stand can be made more portable by cutting the bamboos in half and having metal tube joints.*

with no difficulty. The top pair of sticks may have string attached for hanging the picture to a tree or wall. Two pairs of sticks attached by bolts and wing-nuts to an eight foot pole will display a large flat picture so that even mela, jatra or market



*Tall picture stand for outdoor preaching.*

crowds can see adequately. For transport, the cross bars can be folded or taken off the long pole.

Never be tempted to pass a picture round a class or group. If it is not big enough for all to see at one time arrange some other occasion for individual study. If you pass small pictures round the class some people are bound to be looking at one thing while you are talking about something else. *Remember always—ears and eyes should be concentrated together in order to get the maximum effect.*

## POSTERS

In towns and cities highly-coloured dramatic cinema posters scream at you from the hoardings and bill boards. In hundreds of villages parties of boys can be seen carrying cinema posters round the streets to the accompaniment of drums and music. On railway stations posters tell you to buy Zinda Tilasmath, Aspro and Anacin. By posters you are urged to queue properly for tickets, to label luggage correctly and to use the spittoon! Government departments realise the value of the poster—National Savings, Tourism and the support of the Five-Year Plan are all brought to your notice in this way.

Government and commercial agencies use posters to communicate certain ideas and messages to the general public. They would not spend thousands of rupees on this sort of publicity unless they thought it worthwhile. The Christian Church has an even more vital message to communicate and many are beginning to appreciate the value of the poster method.

At present there is no central supply depot for posters and other visual aids which are published in different parts of the country, but there is a surprising variety of materials available for those who will take the trouble to send for it.

## Judging Various Types of Posters

Different types of posters are designed to be used in different situations and, by recognising the main sections into which they fall, you can make a more effective use of what is available.

(i) *At-a-glance Posters.* These can be read and understood quickly without any other aid, e.g., *Christ on the cross* and *Come unto Me*. A poster in this section must have a clear design expressing one main idea. It should attract the eye from a distance and arouse curiosity. The caption should be short and expressed in simple terms. The poster should be bold and brief enough for a person riding in a speeding vehicle to read its message. The illustration must be an integral part of the poster's main idea.

A poster in this section cannot argue a point, but states a fact or a view.

(ii) *Posters to be studied.* With these you need time to study the variety of pictures and captions, but they are still intended to carry their own message and stand on their own. e.g., *The Rich Fool* and *The Two Houses*.

(The main difference between these first two sections is the time taken to read the poster. This is an important matter when considering where to exhibit and use them. Some posters in both of these sections can be understood even by illiterates if their pictures are well designed and carry the message sufficiently).

(iii) *Posters for teachers.* Some posters (charts) are definitely designed to be used by a teacher. e.g., *The Stewardship* series of ten which are provided with teaching notes and suggestions for use.

Of course, these sections are not rigid and an individual poster can often be used effectively in more than one type of situation.

Remember—a poster is a graphic representation of a single idea in a simplified form. All posters should:

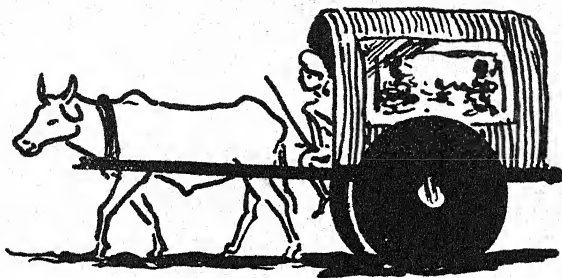
- (a) Attract attention (often by linking with common interests or needs)
- (b) Hold the attention long enough to convey the main message
- (c) Encourage the viewer to take the action specified. The poster has not done its job unless there is some positive response on the part of the viewer.

### Using Various Types of Posters

Consider who will read the poster. One chosen for its evangelistic appeal will not be used in the same situation as another designed to promote Christian giving. An attractive English poster may be helpful with town people, but will have little value amongst Telugu-speaking villagers, (This may seem obvious, but I have seen English posters in two village churches recently!)

(i) *At-a-glance Posters.* Those which can be read quickly may be used on notice boards near Christian schools and institutions and as 'Wayside Pulpits' by churches. A site near a main road or a busy centre with many passers-by will ensure a good

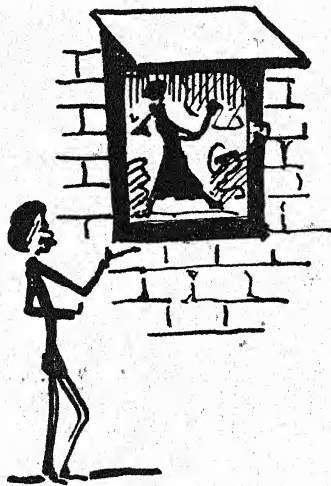
number of readers. If pasted on the side of a pastor's touring bullock cart a poster will be seen by many people over a wide area.



*Touring bullock cart provides good place for poster display.*

It is important to remember that the poster should be just above eye level and not placed on a wall or board with many others. A poster surrounded by clear space or mounted separately will attract more attention.

If passers-by see a poster every day for a week the message will be impressed on their minds. After about a week, however, the poster becomes part of the familiar 'scenery' and will probably



*Protect posters displayed outdoors.*

be ignored. A 'Wayside Pulpit' should be changed regularly and it is a good plan to leave the board completely empty for a day before showing a new poster. This method of changing posters will ensure people noticing new ones.

Any poster which is displayed outdoors should be well protected. One that is torn, damaged or scribbled on is a very poor Christian witness. Some protection from wind and rain can be arranged by having the poster on a verandah or on the leeseide wall under the eaves of a house. Posters coated with thin starch and then varnish stand up to the elements quite well.

To prevent damage by wind or small boys, a screen of chicken wire mounted on a hinged frame will serve quite well, but a glass front can be even better. Sometimes it is possible to fix transparent plastic material over the poster itself. It is often a good plan to have some sort of concealed lighting to draw attention to the poster at night.

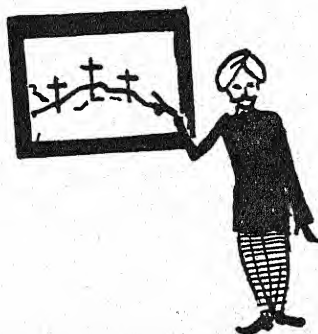
(ii) Posters to be studied. These are best displayed in places where people normally sit around and gossip. Choose a bus stand, the platform in the centre of the village, an out-patients' department in a hospital or dispensary or just outside the church door.



*Display posters where people have time to study them.*

(Posters with several small pictures may also be cut up, mounted on card and used one at a time as flashcards or stuck on cloth and used on a flannelboard. A teacher using the individual pictures or a poster in this way ensures attention on the point about which he is speaking. After presenting the story or teaching with four or six small pictures cut from the poster another copy of the complete poster can be displayed to help with revision and follow up.)

(iii) *Posters for teachers.* These will normally be used in teaching situations and the accepted principles of presenting and displaying large teaching pictures should be followed. (See



*Introduce your subject with a teaching poster.*

pages 41-44). A poster displayed at the beginning of a lesson or sermon can help introduce a new subject. A poster-chart, which may be a little more complicated, can be used for general exposition. Some posters, however, are best used at the end of a lesson or talk in order to review the subject and leave a vivid impression of the main point in the mind of the viewer. Teaching posters can be very valuable when linked with other aids. They can act as a general introduction or follow-up to another lesson or programme when a filmstrip or drama on the same theme is shown. It is very effective if key frames of a filmstrip or theme ideas of a drama can be repeated on posters in this way.

A touring preacher can mount posters on cloth and display them like large teaching pictures. (See page 35).



(iv) *More Poster Ideas.* A certain Christian worker puts his posters up only in the evening when there is more traffic on his village street. He then stands by the posters in order to explain them.

Friendly shopkeepers are often willing to exhibit a Christian poster.

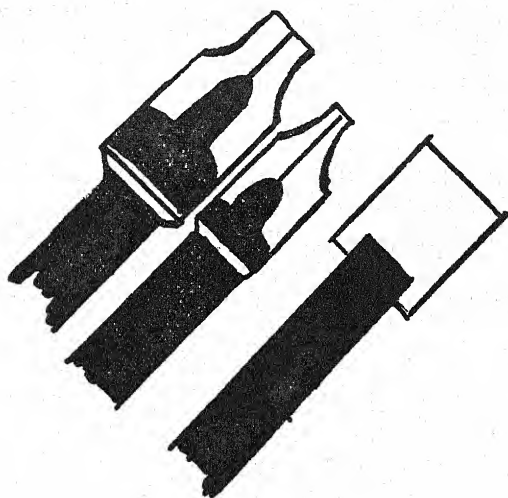
When attached to high frames, posters can help draw attention to preaching and Christian book selling at markets, festivals and meals.

There are many possibilities in Christian posters. Use all those available as widely as possible.

### **Making Your Own Posters**

If you have developed your critical faculties about posters and if you have some good standards of judgement there will be many occasions when you cannot find a poster to fit your campaign or your lesson. Everyone does not claim to be an artist, and many will immediately object when it is suggested that you make your own, but stop for one minute and consider some of the simple methods which can be employed.

(i) *Adapting Existing Posters.* Some posters are only available in English or Hindi and these will have very little value where the public is not familiar with those languages. If the picture part of the poster meets your needs it is not difficult to translate the captions and add to the original. The lettering should be done on fairly thick paper to make sure that the original does not show through. No lettering should be attempted without drawing guide-lines with a straight-edge. The actual caption should then be drawn in very lightly with pencil to ensure good spacing. The size of the lettering will depend on the use for which the poster is intended. Generally speaking, plain letters at least 2" high are needed. Good spaces between words ensure readability. Fancy styles of lettering may sometimes attract attention, but do not help readability. One stroke lettering can be done with paint brushes or with broad nibs made from cut twigs or from pieces of matchbox wood stuck in the reverse end of an ordinary pen holder. Alternatively, letters can be carefully outlined in pencil, then gone over with an ordinary pen and finally filled in with a small paint



*Nibs for one-stroke lettering.*

brush. Waterproof ink is best used, especially with a poster to be displayed outdoors, but ordinary bazaar powder colours are often satisfactory.

*(ii) Starting from Scratch*

*Idea and theme.* Remember that a poster should have only one idea, aim or theme. Too much detail and too much text will reduce its effectiveness. It is better to have two posters than to crowd too much on one. Advice and directions are far more effective than commands or criticism. As far as possible, a direct appeal should be made to the individual viewer, but this is sometimes done best in an indirect way.

*Size!* This will be determined by the place where you intend to use the poster. How far will the viewer be from the poster? One that is well designed and 12" high can be easily understood at a distance of 12 feet. A common size is 20" x 30".

*Paper.* Cheap newsprint, drawing paper or thin card may all be used for posters. Your choice will depend on the work

the poster has to do. An advertisement for some church event has only a passing value and may be done with cheap materials. The teaching poster which will be used in various situations over a period of years needs to be more durable.

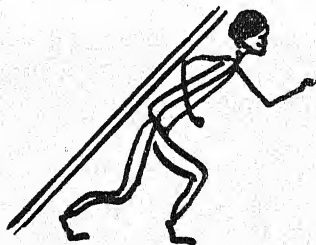
*Design and Layout.* To learn the general principles of design and layout, study Government, cinema and other commercial posters and see how far they are effective. There are no fixed rules, but remember to *leave out everything which will not make the main idea more clear*. Too much stress cannot be laid on simplicity.

Good composition and good use of colour are essential for getting attention. Present the principle object, picture or word in a straight-forward way, preferably in the upper part of the poster. Allow ample plain background around the object to give it contrast.

*Horizontal lines give stability.* Diagonal lines suggest action. There is no need to be absolutely symmetrical—that gives a very



*Horizontal lines give stability.*



*Diagonal lines suggest action.*

static impression—but the general balance of the various shapes in the poster should be borne in mind. The poster should never be divided into two equal parts—horizontally or vertically. Make the layout hold together. Harmony is important. The style of lettering, the picture and so on should fit the subject matter.

Make a rough draft and try it out on someone not familiar with the subject.

*Colour.* Use colour with significance, not just to attract. Limit the number of different colours. Often the most effective posters are those with only two or three colours. Do not make your Christian poster look as if it is advertising a circus! To have the maximum effectiveness contrasting colours should be used and you should not always be limited to white backgrounds.

The visibility values of pairs of colours have been studied and the following list of paired colours are placed in order of merit:

- |                        |                          |
|------------------------|--------------------------|
| 1. Black on yellow     | 10. Pale buff on maroon. |
| 2. Maroon on pale buff | 11. White on blue        |
| 3. Black on pale buff  | 12. Orange on dark blue  |
| 4. Yellow on red       | 13. Orange on black      |
| 5. Yellow on dark blue | 14. Yellow on black      |
| 6. White on dark green | 15. White on red         |
| 7. Black on orange     | 16. Black on light green |
| 8. Yellow on green     | 17. Light blue on black  |
| 9. Yellow on brown     | 18. Green on black.      |

Remember—the eye is always drawn to the point of the greatest contrast.

*Pictures.* Posters with some sort of illustration always attract and hold the attention better than mere words. By cutting *appropriate* pictures from magazines you can design simple and yet effective posters for your own use. The word ‘appropriate’ is carefully chosen. A poster with an irrelevant picture of some flowers or scenery may be attractive, but its message will not be understood or remembered so well. Picture and caption must help to convey the same meaning. ‘Still life’ pictures are not so effective as those containing a human element. If possible, the pictures should be related to the local life of the people. One big picture, coloured if possible, has the greatest drawing power, but two or three smaller ones may be used if they all contribute to the main message. It is important, however, not to have too many pictures on any one poster. One that is cluttered up will not have the necessary punch.

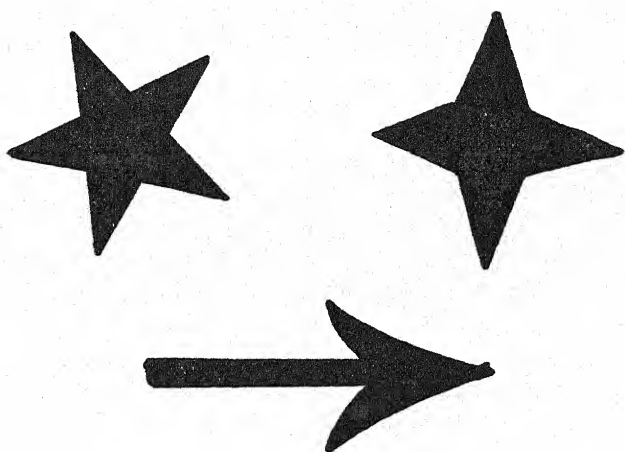
*Silhouettes or Shadow Posters.* Another simple way of illustrating your posters is to make some cut out symbols. e.g., a cross, a kneeling figure, a church etc., etc. A cut-out may not always recognise as a coloured picture with all the main

features painted in, but figures can be chosen having outlines which will be quickly understood by the viewers. Cut-outs of people should show the type of person and dress with which the viewer is familiar. No great artistic ability is needed for these silhouettes because it is possible to copy suitable flannel-graph or other pictures by using carbon or tracing paper. Stick men are also within the artistic ability of many people who are prepared to make the attempt. (See page 93).



*Silhouettes or cut-outs will improve  
your poster.*

*Stars, arrows and circles.* A poster confined to lettering only is often improved by the careful use of a few bold outline symbols. Large cut-out stars help to link related points in a poster. e.g., question and answer. Bold arrows will draw attention to important sections. These symbols can be cut out of coloured paper and stuck on the background. If you want to make several copies of the same poster it might be easier to cut out a stencil of the symbol concerned. The stencils can be filled in quickly



*Stars and arrows attract attention.*

with a paint brush or insecticide spray, or mouth spray illustrated on page 102.

**Headlines and Captions.** A Biblical text may not always convey to the non-Christian or to the inexperienced viewer the idea you have in mind. Use slogans phrased in language the viewers will understand.

Informative headlines are better than those only arousing general interest. Let them point to the heart of the matter.

Headlines can take any one, or combination, of four forms:

Question:	'Feeling fit?'
Command:	'Buy a copy today'
Suggestion:	'Sickness may come'
Positive Statement:	'99 per cent made in India'

The ideal headline for an at-a-glance poster is that which requires the minimum amount of left to right reading. Wherever possible the caption should be short enough to be perceived in a quick glance. Four short words are ideal.

You, too, can make effective posters.

Why not start now?



## CHAPTER 8

### SEQUENCE PICTURES

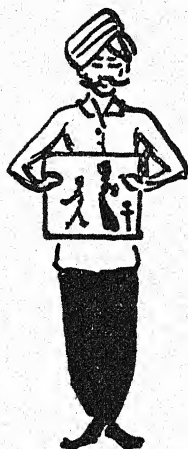
A visual aid is more effective if it:

- (a) Reveals its information in a specific sequence, rather than all at once and unregulated.
- (b) Involves something which moves or changes.

There are many simple aids which consist of a series of pictures on a related subject. These pictures may be on flashcards, flip-charts, filmstrips, rolls or cards. In every case the pictures are arranged in a definite order or sequence so that a story may be told or a theme developed as they are shown

#### Different Varieties

(i) *Flashcards*. They consist of a series of drawings (usually line drawings) on cards of 12"  $\times$  14" or smaller. Many stick men (*Jet series*) flashcards on health subjects have been produced, but care needs to be taken with their presentation because they are not always easily understood. If some parts of the picture are coloured for emphasis they are often clearer. The most



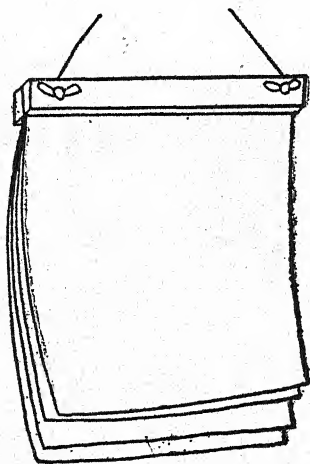
*Flashcards in action.*

effective flashcards are those in which the setting and dress resemble that in the area in which they are being used. It is best if flashcards have no written captions on the front.

Filmstrips like *Three Ten Rupee Notes*, *Fallow Ground* and *Christ is the Head* may be projected on to convenient sized cards and the pictures traced off with a pencil. Figures may later be outlined with crayons, chalks or Indian ink and other colour filled in. These home-made flashcards are very useful in places where the filmstrip projector cannot be taken.

Flashcards are used to illustrate talks to small groups of interested people. With a group of about 12-20 the presentation can be informal and accompanied by discussion.

(ii) *Flip Charts*. The flip chart is like the roll of pictures which has been used by Christian workers for many years. The pictures or charts (measuring at least 20" x 30") are held together at the top between a pair of sticks bound tightly or bolted at each end. To enable pictures to be turned over easily this wooden holder can be rested on the top of an easel or stand, or hung by string attached to each end. (See Flat Pictures, page 42).



*Flip charts clamped between two sticks.*

Large teaching pictures can follow the life of Christ or just the section of the story which fits the season. See the *Giant Picture Books* by Elsie Anna Wood.



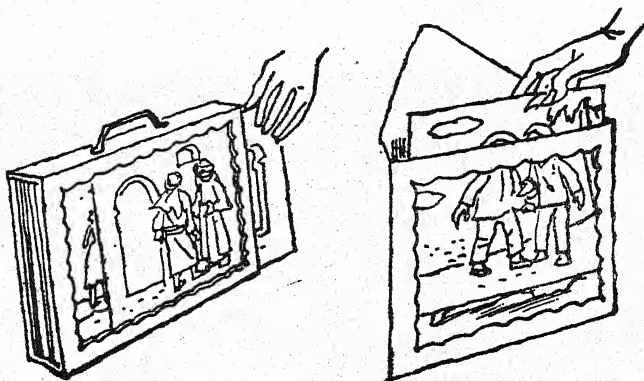
Charts arranged in this sort of sequence can explain a process or develop a theme in simple drawings, symbols and captions.

Because these pictures are a good size they can often be used very well with crowds. Where no projector is available these large pictures or charts can do the job of a filmstrip.

(iii) *Filmstrips*. Not every village evangelist has the equipment or facilities for showing projected pictures, but the petromax pressure lamp and the portable car battery make it possible where funds are available. (See Filmstrips, page 111)

Although using equipment which is rather more elaborate than that needed for other sequence pictures mentioned here, the principles involved in using filmstrips are fundamentally the same.

(iv) *Picture Cards*. For many years street vendors in Japan have used picture story cards called *Kamishibai*. These cards are series of pictures drawn or pasted on cards about 12"  $\times$  18" in size. They are carried in a shallow box which serves as a miniature stage because the pictures can be seen one by one through the side which is open.



*Picture cards.*

This method has also been followed in India. A dozen pictures (about 10"  $\times$  14") from the Lucknow Publishing House can be arranged in this sort of plywood box or frame and a good presentation of the life of Christ given. Six pieces of cardboard may be used and the pictures pasted in sequence on front and back.

The same picture cards may be used for street preaching when kept in a canvas bag or plywood frame having a large hole on one side. If a strap is attached to the bag it may be hung round the speaker's neck, thus leaving his hands free for gestures.



*Plywood frames for picture cards.*

For small groups, the S.P.C.K. Bible picture packets (size 7" × 10") from the C.L.S. Madras at 50 nP each may be coloured and used as story picture cards. *Boyhood of David, John the Baptist* and the *Good Samaritan* are available and each set has twelve pictures by Elsie Anna Wood.

*The Two Houses, The Two Weddings, The Rich Fool* and other posters may also be cut up, mounted on cards and used in this way.

The *Gospel Picture Books* by Elsie Anna Wood (size  $5\frac{1}{2}'' \times 8''$ ) from the C.L.S., Madras may also be used very well in a plywood frame. The following books lend themselves for use as sets of picture story cards:

Book 1. *The Childhood of Jesus*

Book 5. *The Passion of Jesus*

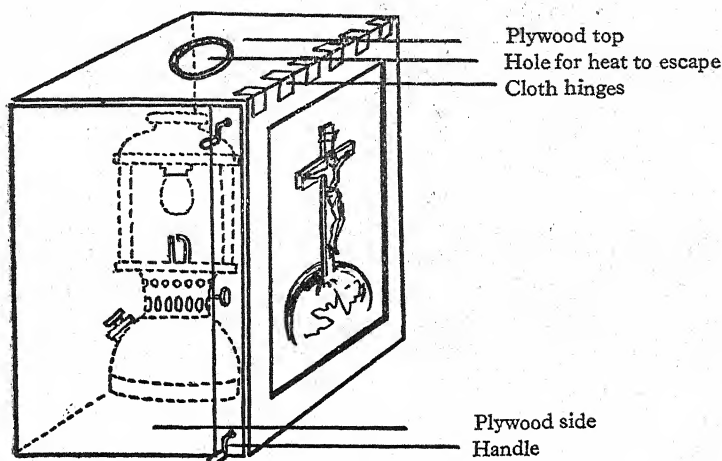
Book 6. *Resurrection and Ascension.*

It is, of course, a very great advantage to use a series of pictures all by the same artist. The characterization of Christ is consistent throughout, although some pictures may vary in quality. Even if the pictures are not detached and mounted on cardboard, the pages of these *Gospel Picture Books* can easily be turned and folded into the frame. In fact, the shallow box-frame can be made big enough to hold all eight books in the series. This gives a library of 64 pictures on the life of Christ available and ready to use. Of course, these pictures are rather small, but putting them in a frame helps to focus attention on them so they are useful aids for a small group or Sunday School class.

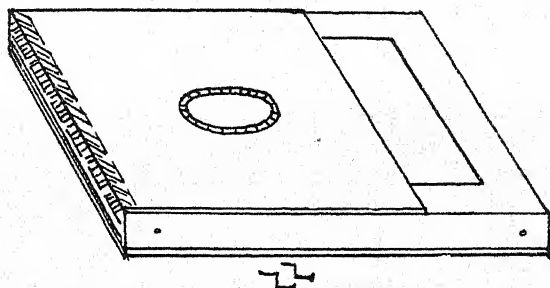
(v) *Picture Scroll Box.* Pictures mounted on a roll of paper are wound on two spools. As the spools are rotated the pictures appear in sequence at the open face of a shallow box. As with the picture cards mentioned above, the size and shape of the box will depend on the pictures used. The box can be stood vertically or horizontally, or hung on a wall. Operation with a vertical motion will be smoothest because of the equal spreading of friction on the spools.

If illustrations are printed on thin but fairly strong paper it is possible to make a *Picture Lantern* as they call it in China. At the front, the box or frame is made according to the size of the individual pictures on the scroll, but the depth of the box must be enough to allow a lamp to be put inside. An ordinary kerosene lamp shining through the picture enables a fair-sized group to see quite well, but a petromax pressure lamp is better.

The scroll is made by cutting all pictures to a standard size and then pasting them together in the required order. Inters-



*Picture lantern or 'Village Cinema'. Assembled.*



*Picture lantern or 'Village Cinema.' Folded.*

persed with the pictures, related verses of lyrics, texts and short prayers may also be included. Before pasting, the pictures need to be lined up against a straight-edge in order to produce a scroll which will go easily on the spools. Blank sheets may be pasted on at each end of the scroll to help in fastening to the spool. If the end of the scroll is reinforced with two or three folds of paper two holes may be punched which will fit over tacks nailed to the spool. Alternatively, the spools may each have a slot for threading up the scroll (like the slot for the film on a camera spool). The

spool handle should be turned to take up the slack and the first picture on the scroll brought exactly opposite the opening in the side of the box.

### **Preparation for using Sequence Pictures**

The same general principles for utilization apply to all the different varieties of sequence pictures.

The whole series needs to be studied carefully in order to establish the linking theme. An understanding of the general pattern of the series is necessary in order to ensure a smooth and logical presentation of the message as a whole. All that is said or shown should be related to the aim and message so that one definite impression is left in the minds of the people.

It is essential to note the 'key point' in each picture which will be the natural focus of attention when the audience first sees the picture. The 'key points' of the pictures will act as the pegs for the theme and need to be uppermost in the speaker's mind.

In order to concentrate the minds of the audience on the theme of the programme it is a good plan to cut out all extraneous matter. Sometimes this will mean omitting a few pictures in order to make sure that you start with something familiar or relatively easy to understand. At the other end, it is sometimes advisable to stop before the last picture so that there is a suitable illustration for the final summary. The order of flashcards and picture cards may be altered in order to adapt the sequence of thought to the villagers' needs. Edit the picture series to suit your aim, audience and occasion.

### **Speaking with Sequence Pictures**

The introduction to the theme or story should be given *before* the first picture is shown so that the minds of the audience are prepared for what they are about to see.

As soon as the first picture is displayed make a direct link with the 'key point' which people will be looking at. Aim to make the main contents of each new picture clear in the first sentence spoken with it. People learn more when ears and eyes are focused together on the same idea.

Just as the first words spoken with a picture are very important, so the final sentence or two should be given careful thought. Each picture in a series is not erased from the mind as it leaves

the 'screen', but influences the way in which successive pictures are seen. The speaker's job, therefore, is to conduct a campaign in the minds of the audience and he can do this best if he is always anticipating the next picture. Prepare the minds of the people for what is to follow before the next picture is shown.

If your sequence pictures tell a story let the commentary follow the same technique. Do not take each picture separately and preach a sermon on it! Concrete nouns and active verbs must keep the story moving. 'Here is Jesus', 'There are the wise men' and other expressions of that sort hold up the action of the story. With a little practice, it is just as easy to point out characters with *active* verbs by saying, 'As Jesus was *teaching* the crowds they *listened* very carefully' and 'The wise men *looked* at the star and *prepared* for their long journey'.

The message of the programme should, as far as possible, be linked with the pictures and not given in a 10-15 minute wordy sermon at the end. The message may sometimes be given very effectively by repeating certain key pictures. Lengthy allegorising should never be attempted, but a brief summary and application with a limited number of pictures can be very effective. It is often a good plan to show the picture series a second time and use questions and discussion to relate the ideas and teaching directly to the experience of the audience.

### Showing Sequence Pictures

With all types of sequence pictures it is important to draw attention to the message and not to the medium or technique being used.

Hold the cards or picture frame at a height and distance where they can be viewed easily. Keep them stacked neatly and do not wave them about. When changing from one picture to another do it as unobtrusively as possible. Small cards used with small groups can be held in one hand. To change the card to illustrate a new point simply slip the front card to the back of the set. Where larger cards are used it will be more convenient to place them on a stand. To change a card, remove it and lay it face down on the table.

When sequence pictures or cards are used at night it is best to stand them on a table and prop them against a wall so that the available light is always focused on them.

After the first presentation of the subject, some cards may be given to a member of the group so that he can examine them closely and describe what he sees. Alternatively, the whole stack of cards may be passed to a member of the audience sitting at the end of the front row. He has to look at the top card and pass it on. Then he looks at the second card and passes it on. When all have seen the cards individually a question and answer period may follow. If you have other related A-V aids they should be used at the same time.

The big advantage of flashcards used in a small group is that you can encourage discussion. It is definitely an aid to learning to stimulate an argument!

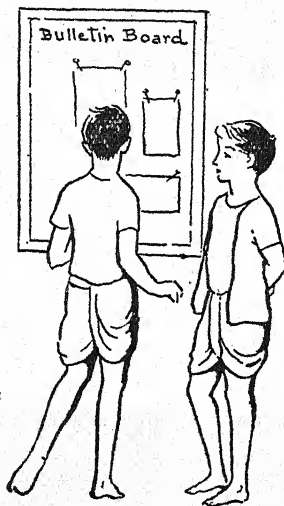
(See also Flat Pictures, Good Display, page 41)

## CHAPTER 9

### BULLETIN BOARDS

*The announcements on our bulletin board grow tattered, worn and brown.*

*For everyone puts the bulletins up, but nobody takes 'em down!*



*Bulletin Board at School.*

Not every Christian teacher and preacher has an adequate supply of large teaching pictures. Illustrations from magazines and books are more plentiful, but they are too small to be used effectively in large church or Sunday School groups. One answer to this problem is the bulletin board which can be prepared to meet your particular needs.

#### **What is a Bulletin Board ?**

All are familiar with school and church notice boards covered with old, tattered and unread material, but that sort of board has very little educational value! A well used bulletin board, on the other hand, can be a very valuable teaching aid.



(i) *Construction.* A successful bulletin board needs a large area made of flattened-out cardboard boxes, soft wood or other soft building material. A simple method for the villages is to tie a piece of khaddar or other cheap cloth to the front of a bamboo screen.

The size of the board will depend partly on where you intend to use it and what sort of 'bulletins' you expect to put up. The general principle is—the bigger, the better. The overall effect is improved if it is possible to have a painted frame, but the lack of this attraction will not spoil its effectiveness. If located outdoors it will need some sort of protection against the weather. (See Posters, page 48)

(ii) *Location.* This will depend on your purpose. The board should be displayed in a place where people often gather informally, e.g., the verandah of an evangelist's house, a church porch, a school hostel, a hospital out-patients' waiting room, the village shop or by the village well. In a classroom it needs to be near the blackboard so work can be integrated.

(iii) *Purpose.* The bulletin board is used to display *related* ideas and information with pictures, maps, press cuttings, three-dimensional objects etc.

It will also serve for announcements, programmes, instructions, reminders, news, etc.

### Where to obtain Bulletin Board material

For Biblical subjects see the *Illustrated Gospels* and *Epistles* available at 30 nP each. For current affairs use the *Illustrated Weekly of India* and clear pictures from the daily papers. For church subjects magazines like the *Christian Home Bulletin* are often helpful. See also *Upper Room* devotional notes and old Christian art calendars. Save *all* maps, diagrams, cartoons, pictures and press cuttings which might prove useful for your teaching. If these are carefully filed they will be ready when you need them. Pictures and diagrams can also be traced from books and magazines which you do not wish to cut up.

### When to use a Bulletin Board

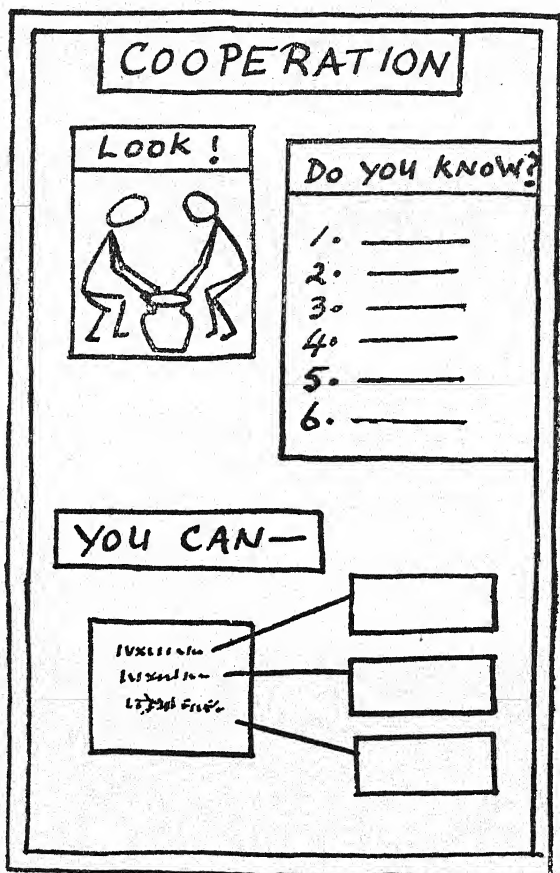
A bulletin board may be maintained by a teacher or preacher, or be a co-operative activity on the part of a school class or youth group.

- (a) If prepared by a teacher or preacher it may be used to
- Introduce a new subject. Display related questions, pictures, objects etc., to arouse interest.
  - Link with your regular syllabus and show the visual materials which are too small to use in class teaching.
  - Review and summarise your teaching.
  - Emphasise special events in the life of the church and school. e.g., Christmas, Easter, Christian Home Festival, Christian Literature Week, Bible Society Sunday etc.
  - Remind the congregation of certain obligations. Show church statistics, targets for offerings etc.
- (b) If prepared by a school class or youth group it may be used to
- Encourage all kinds of expression work.
  - Show relationships between various activities such as in Basic Education. If the principle of 'Education for Life' has been accepted, there will be an unlimited supply of material and ideas.

### Bulletin Board Display

Reading a bulletin board is something which people do not *have* to do, therefore the eye must be attracted and the attention held by good display techniques.

- Don't*
1. Don't crowd the board. The value of a bulletin board is not in proportion to the amount crammed on to it. Have wide margins. Leave as much empty space as there is covered.
  2. Don't try to do too much at once. Have *one* main centre of interest. Simplicity must be the keynote. Try to relate all contents to one specific interest.
  3. Draw attention to sections by headlines (e.g., 'Look', 'Do you know?') arrows, circles and colour. Mount printed material on coloured paper, but don't use too many colours at one time.



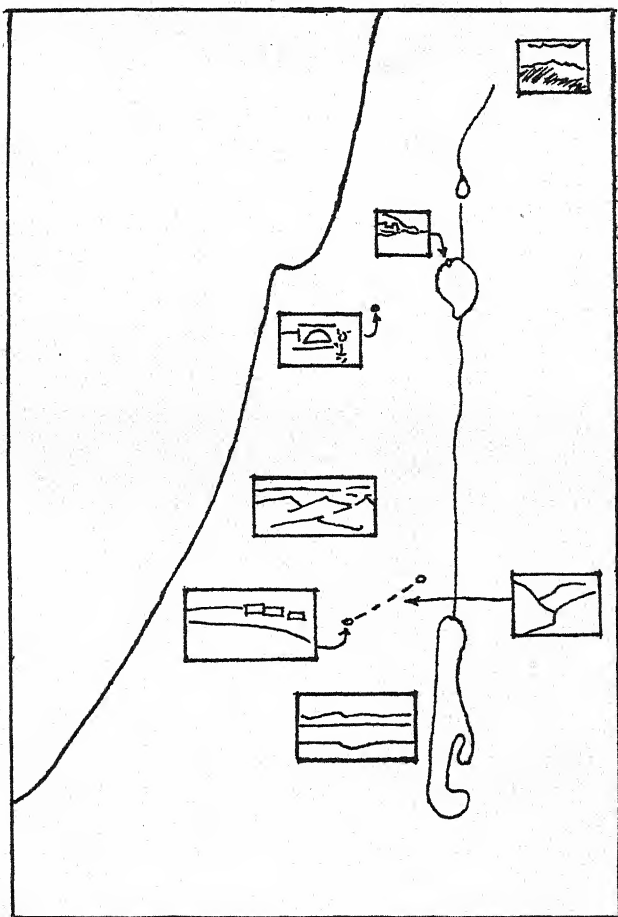
*Bulletin Board lay-out.*

4. Emphasise points by underlining sentences in press cuttings.
5. Start people thinking with question headlines.
6. Always give the who, when and where about a subject.  
 This helps to counteract the many baseless ideas and rumours which spread in the villages. Instead of the vague, 'They say ...' give authorities for statements.

### Ideas for Teachers and Preachers

\* A picture dictionary. Visualise common Bible words. e.g., manger, scroll, Pharisee, synagogue, etc.

\* An illustrated map. Draw an outline of Palestine or the countries covered by Paul's travels and stick on pictures at appropriate places. See the illustrated epistles and Acts of the Apostles.



*Illustrated Map.*

What is wrong? Display pictures or statements asking people to spot the error.

- \* Homes of Palestine. Use pictures from the illustrated gospels.

- \* Have a map of India with coloured tapes linking language areas with copies of scriptures printed in those languages.

- \* Organise a wall newspaper.

### **Ideas for Schools and Youth Groups**

- \* Exhibit all Sunday School expression work.

- \* After starting a display the teacher can leave a section for the children to finish. Pose a problem with pictures etc., and leave a space for the children to put in the answer. e.g., war, poverty, crime, superstition, etc.

- \* Have a bulletin board divided into sections for various subjects with an 'editor' for each section. e.g., News of the world, the country, the Church and the local congregation. Arrange a competition for the best section.

Whether used by a teacher, preacher or by the young people themselves it is often a good idea to leave the board completely blank for a day or two after a certain display has been on view for a week. This will ensure people noticing when new material is put on the board. When pictures are taken down they should be filed carefully for future use. They will be needed again!

## CHAPTER 10

### OBJECT LESSONS

*He talked of grass, and wind, and rain,  
Of fig trees, and fair weather  
And made it His delight to bring  
Heaven and Earth together.*

*He spoke of lilies, vines and corn,  
The sparrow and the raven,  
And words so natural, yet so wise,  
Were on men's hearts engraven.*

*And yeast, and bread, and flax, and cloth,  
And eggs, and fish, and candles—  
See how the whole familiar world  
He most divinely handles.*

T. T. LYNCH

### The Master's Method

As a teacher, Jesus knew the effectiveness of picture language and many of His parables and sayings are based on nature and on scenes in everyday homelife. As He taught a group of people by the wayside He would take His illustrations from things He and His audience could see at that moment. On one occasion He glanced up and noticed the birds of the air and the beautiful flowers of the field. These provided Him with an object lesson which the people would never forget. On numerous occasions Jesus either took a visible object (a coin); indicated something which could be seen nearby (birds and flowers) or spoke of familiar things which His hearers could easily see in their imaginations (salt, eye of a needle). Jesus' genius for teaching profound truths in simple picturesque language was not equalled by St Paul. One of the reasons why ordinary people find the Gospels so much easier to understand than the Epistles is that Jesus' method of picture language and object teaching speaks directly to their imaginations.

*Jesus' Illustrations*

Matt. 5:13.	Salt.
Matt. 6:23-30.	Birds and flowers.
Matt. 7:24-27.	Rock and sand.
Matt. 10:42.	Cup of water.
Matt. 18:2f.	The child in the midst.
Mark 10:25.	Needle.
Luke 20:24.	Coin.
John 8:12.	Light.

Following His example, we also can use objects and illustrations drawn from the everyday life of our congregations. To teach the truth of Matt. 7:24-27 we do not need to organise an excursion to a building site. A handful of sand can be contrasted with a hard stone. We can blow on it, strike it with our fist and pour water on it. The stone will remain unmoveable while the sand will be scattered.

**More Bible Illustrations**

Other parts of the Bible also provide useful object lessons and the majority of these things are readily obtainable in the villages of India. In Psalm 8:3-4 the writer refers to the moon and the stars. We do not expect to take hold of these objects by hand and bring them to our services, but we can still use them. Many of our services and meetings have to be held at night time, so why not have your teaching out of doors under the stars and make good use of these God-given picture objects?

Psalm 90:12.	Calendar.	Amos 8:1.	Basket of fruit.
Psalm 119:105.	Lantern.	Haggai 1:6.	Bag with holes.
Prov. 20:27.	Candle.	Luke 15:22.	Ring.
Jer. 23:29.	Hammer.	1 Cor. 13:12.	Bad mirror.
Ezekiel 37:3.	Dry bones.	2 Cor. 3:2.	Certificate, letter..



### Other Objects

Other object lessons can be inspired by things not referred to directly in the Bible, but which help teach spiritual truths. The features of some familiar objects may be used as the basis of an address.

(a) An ordinary lead pencil. There are four points to notice:

- (i) It must make a mark.
- (ii) The mark is made by the inside.
- (iii) The inside must be sharpened.
- (iv) It must show the maker's name.

(b) An electric torch.

The batteries provide the power, but no light comes if there is a switch failure. No light comes if there is an obstruction between battery and bulb. The Holy Spirit is ready to supply power, but there is no result if there is failure in our prayer. There is no outpouring of the Spirit if sin is acting as an obstruction.

(c) A wedding or any other invitation card.

God's invitation, 'Come unto Me ...'

(d) Largest mango in the bazaar.

The fruits of the spirit.

Many other ideas immediately come to mind and it is hardly necessary to add a list!

### But why use Objects?

Why bother to show things with which everyone is familiar? These things taken from everyday life help to attract attention and hold interest even though they are very familiar. Because they have breadth, length and depth they can be quickly recognised and understood. Because they can be touched, smelt (and tasted?) they appeal to more senses and therefore make a lasting impression. They lead from the known to the unknown.

### Using Objects

Object lessons are not very effective if the thing concerned is shown only for a few seconds. You do not teach the story of the Two Houses just by waving a rock in one hand and some sand



in the other. If a number of odds and ends are used in this scrappy fashion they will have very little value as teaching aids.

The significance of each object must be drawn out. The link with the story or theme must be perfectly clear. When people remember the object you have used they must also be able to bring to mind immediately the main message.

Remember to use objects which people can see clearly. As a rough guide—anything about 1" high can be identified from about 30 feet away.

It is also helpful to use flash cards or a blackboard to emphasise the main points or the outline of the talk.

## CHAPTER 11

### MODELS

A model is a replica of an actual object, usually on a smaller scale. Like the actual object, a model has breadth, length and depth and therefore can be quickly recognised and understood.

#### Advantages and Disadvantages

To thousands of people a small copy of a large thing has a very great fascination. Even primitive man, many thousands of years ago, amused himself by making models. The term 'model' does not always mean true-to-scale miniatures, but the more accurate models are better educational aids. Models of buildings, tents, sheepfolds or some household articles can be seen easily and examined conveniently. They can draw attention to essentials and omit unnecessary detail.

Models have a few disadvantages. Many are fragile, especially when made with mud, and some cannot be carried from place to place. Generally speaking, they can only be used with small groups. There is some danger that people will get a wrong idea of the size of the actual thing if they are only shown small models. If these limitations are recognised, models can be put to very good use in much of our village teaching.

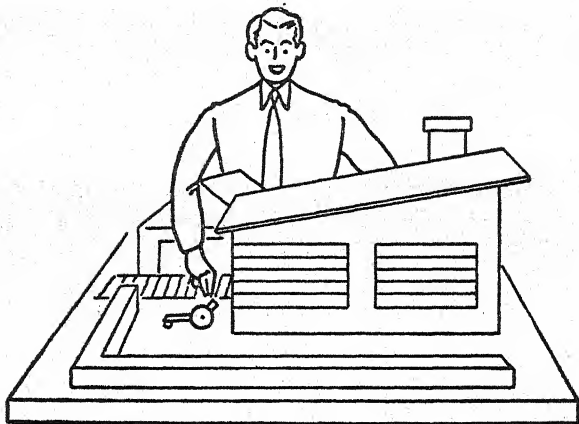
#### Preparation

There are two ways of preparing models for use in teaching.

1. The teacher can make the model and then present the finished article to the class or group.
2. The class or group can make the model with the teacher.

Both ways are good, but they serve different purposes. The class or group learns different things and different results are achieved.

If the model is prepared by the teacher alone, a well produced and accurate article may result. If the class or group shares in the construction, the finished article may not look so good, but everyone will have learned a great deal from taking part in the work.



*Models have great teaching value.*

If things are well planned so that the model is prepared with care and understanding, those sharing in the activity will learn many valuable things. Many subjects on the school curriculum can be correlated in a model making project. Those who have actually assisted in the construction will not easily forget the lessons associated with the models. It is said that we remember 90 per cent of what we do, whereas we remember only 10 per cent of what we *hear*. Preachers please note!

### **Large relief maps and models**

In many villages Christian teachers prepare models for the Christmas and Easter stories. The word 'project' is sometimes used in this connection, but these models are only 'projects' in so far as they are activities which spring out of the children's own interest and which help them to acquire a good deal of useful information and knowledge as the work continues over a period of time.

A large scale model and map project is described in a small book by M.F. Carpenter called 'A Palestine Map Project' price 50 nP from Jabalpur, M.P. Our village efforts will rarely be as elaborate as this, but simpler models of mud about a yard or two square can easily be made to illustrate not only Christmas and

Easter stories, but may also help us to teach about the Exodus and Psalm 23 etc.

### **Sand Table or Tray**

Small relief maps and models provide very interesting practical expression work for children. While the expressions 'sand table' and 'sand tray' are sometimes used in towns, in the villages it will usually be more convenient to arrange a small area of ground with a low brick or stone surround. Within this area a quantity of clean sand will supply the basic building material and stones, blocks of wood, cardboard pieces, matchsticks etc., will provide the necessary for the details. People and animals may be modelled in mud and then used on the 'sand table' background scenery. Houses and other buildings may be constructed from old cardboard packets. Well chosen twigs will look like trees when 'planted' in the sand. Lakes and rivers can be shown very well by using an old piece of glass or mirror with the sand arranged to simulate the shore and banks.

The teacher may tell a story with the sand table model in the first place, but then it can develop as part of the children's own activity and expression work. When they have helped with the construction of a large relief map or a smaller sand table model they can help re-tell the story with the help of their own handwork.

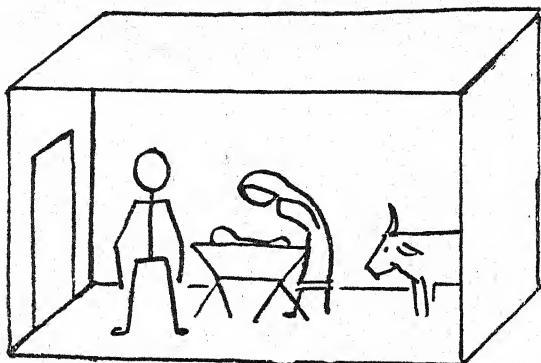
### **Paper or Cardboard models**

Small instructional models made of paper or old cardboard packets can be used to help visualise the background to Bible lessons. Simplified models of Eastern houses, inns, wells, sheepfolds, market-places, boats etc., can be made by the scholars themselves and if this work is closely associated with the lessons, the children acquire a personal interest in the stories. Many excellent suggestions will be found in *Making Bible Models* and *More Bible Models* by W. H. Whanslaw (obtainable through the Christian Literature Society, Madras.)

### **Dioramas**

A diorama or peep-show is a very valuable kind of model for teaching purposes. Small cut-out pictures and models are arranged in a box which has one open side through which the scene is viewed. Bible pictures need to be studied first and then model

houses and other buildings made to line the sides of the peep-show. The buildings may be made with stiff paper or cardboard, with a  $\frac{1}{4}$ " flange at the sides and bottom to stick on to the box. An effective street scene can be devised in a long narrow box. The viewer looks 'down the street' from one end. If the box is made a few inches longer a  $\frac{1}{4}$ " hole may be made for the eye and all will have great fun peeping in on Palestine!



*A simple diorama.*

### Teaching with models

When a teacher uses models in a lesson there are a few points to watch.

1. Make sure all in the class can see.
2. Use other teaching materials as well.
3. Be sure that a correct idea of size is given.
4. Arrange for the first-hand examination of the model.
5. Show only models which apply to the lesson in progress.

Through the senses of sight and touch, well-made models which can be seen and handled form lasting mental impressions of many of the important details of Bible background. Assisting in the actual construction is an even greater aid to learning and memory.

## CHAPTER 12

### CHARTS

The word 'Chart' is one which is used very loosely when words like 'Poster', 'Flat Picture' and other terms would be more suitable. (See Posters, page 46)

The main purpose of charts is to bring statistical facts into visual forms which can be easily understood. They analyse a problem or situation resulting in the elucidation of the proper sequences and relationships involved. They give a broad 'whole' view of a subject. They are helpful for making generalisations—a great necessity in all education, especially where there is a tendency to concentrate on memorising blocks of material.

Uneducated people do not find it easy to understand charts, graphs and diagrams because these rely on a symbolic representation of reality. They are a sort of visual 'short hand'. Because of their ultimate value in the educational process it is worth trying to encourage villagers to become familiar with this method of presentation.

If possible, charts should present information about the same subject in two different ways and should encourage translation between the two. e.g., Map with photographs, a stream chart with pictures.

#### Types of Charts

(i) *Time Charts* show the *time* and *course* of events, where maps show the *place* of events. The sequence of Old Testament, New Testament and Church History events are often easier to understand when seen in this visual form. The scale must be even throughout; the blanks and the overcrowded spaces are part of the whole function of the chart.

(ii) *Stream Charts* with tributaries running into a main stream show how various origins contribute to the development of a single idea. The constitutional framework of the Church, from village congregation to General Synod can be illustrated in this way.

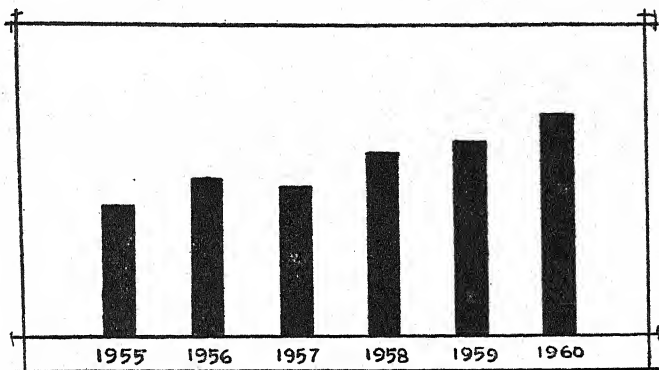
Time Chart of the Early Church

Dates	The Early Church	New Testament	Rulers of Palestine	Rulers of the Empire
A.D. 29	Crucifixion and Resurrection	...	Pontius Pilate	Tiberius Caesar
31-2	Stoning of Stephen	...	...	...
32-3	Conversion of Saul	...	...	...
34-5	Paul's 1st visit to Jerusalem	...	...	...
37	...	...	...	Caligula
39	...	...	Agrippa I	Claudius
44	...	...	Judea under Rome	...
46	Famine in Judea Paul's 2nd visit to Jerusalem	...	...	...
47-49	First Missionary Journey	Galatians	...	...
49	Council of Jerusalem Paul's 3rd visit to Jerusalem	...	Agrippa II	...
49-52	Second Missionary Journey	Thessalonians	...	...
52	Paul's 4th visit to Jerusalem	...	Felix	...
53-56	Third Missionary Journey	Corinthians	...	Nero

(iii) *Tree Charts or Genealogical Tables* may look similar to the Stream or Flow chart, but the direction of movement is different. The various developments and changes springing from an origin, idea or organisation can be shown. (See 'Survey of aids' chart, page 28).

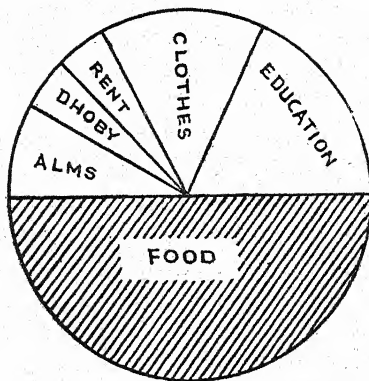
(iv) *Bar Charts* have horizontal or vertical broad lines drawn to scale to indicate developing membership figures, collection totals etc. The bars do not show detailed statistics, but give just

a general picture of the situation. Bar charts should not include too many figures. In Basic Education, the production of yarn, weaving of cloth, growing of vegetables etc., are all activities for which such records are needed.



*Bar chart showing increase in church offerings.*

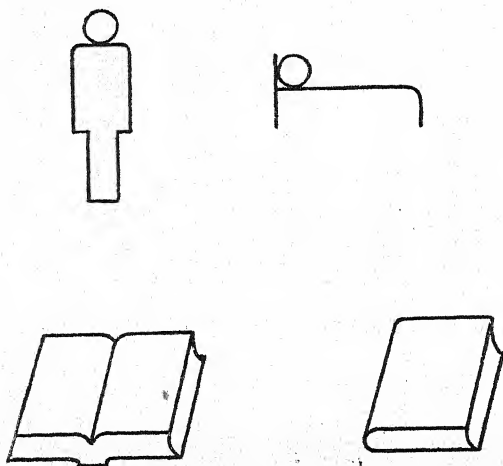
(v) *Pie Charts* indicate how the various parts of a whole are divided. A chart of this type can show the proportion of communicants in the total church membership or how the collection raised last year was used for various purposes.



*Pie chart showing family budget.*



(vi) *Isotype Charts* are made with easily recognizable symbols which are bare of all distracting details. (These symbols can also be used to illustrate other types of charts). Large quantities should be shown by a greater number of symbols, not by larger symbols. Where there are many symbols, they should be divided into rows or blocks of 5 or 10.



*Pictograph symbols used in Isotype charts.*

(vii) *Flip Charts* are a series of different charts on a related subject. The principles of theme, continuity, development etc., apply with Flip Charts as with all Sequence Pictures. (See Sequence Pictures, page 56)

While some wall charts in Hindi and English are available from educational supply firms in the big cities, these do not serve all languages, and, at present, they only cover a small range of subjects. The teacher will therefore often need to make his own.

*Making Your Own Charts.* To be effective charts must be simple, direct, clear to the reader, accurate and attractive. Many of the principles involved in poster making apply here. (See page 50 for hints on idea, theme, size, design, layout, colour, pictures and captions). Plan the chart for the people who will see it. Try to make it suitable for illiterates as well as literates by using clear

well-known visual symbols and a minimum of captions. Use stick men drawings to add interest. (See Stick Men, page 93)

*Using Charts.* A chart may be used as part of an exhibit, a talk, a demonstration or with a film or filmstrip programme. Even if the chart does present information on a subject in two different ways, it is always a good plan to use it with some other type of teaching aid. The chart can never tell the whole story or give the complete picture. When using a chart with a group study the *details* of the chart—not just for their own sake, but in order to make the main idea clear.

## CHAPTER 13

### THE BLACKBOARD

Even when standing in a school room where there is a blackboard, people have been heard to say, 'I can't use visual aids. I haven't any pictures'. When they are reminded of the blackboard on the wall the reaction is often, 'But I can't draw.'

Do not believe it!

As a stethoscope is an indispensable aid to a doctor, the blackboard can be indispensable for a Christian teacher.

#### A Few Disadvantages

1. Normally one can use a blackboard only with a small group.
2. To a certain extent the blackboard is a static aid. The pictures have not the quality of movement which is so attractive.
3. The untrained blackboard user cannot always get the best out of the medium. None of these disadvantages is insurmountable and the advantages which can be credited to the other side far outweigh the difficulties.

#### Advantages of the Blackboard

1. A blackboard is cheap to obtain and maintain. The method of making a wall blackboard indicated below can be used even by the poorest and a box of chalks bought for a few naye paise in the bazaar will last for many months. Even coloured chalks can be made quite cheaply by dipping chalks in coloured inks.
2. A blackboard can always be available. The teacher can turn to it at any time. There are no problems of booking films, setting up equipment or preparing the flannelboard and figures. The blackboard is there, waiting to be used.
3. Pictures and diagrams can be drawn to fit the lesson one day and erased and the blackboard used for an entirely different purpose the next day.

4. Symbols and other visual ideas can be adapted to the level of understanding of the group concerned. Simple line drawings of things familiar in their own lives are easy for illiterate people to follow. Drawings on blackboards are usually mere sketches and outlines, so those who are actively looking on naturally fill in the gaps and make the message fit into their own experience. *Active seeing is stimulated and participation takes place.*
5. Blackboard drawings are ideal for the give and take, the question and answer of teaching in groups. A living and growing picture can be developed in co-operation with members of the group.
6. Children and others in the class can help in building up a picture, map, diagram or list.
7. If members of the group draw what they have learned they are not likely to forget the lesson.

### **Making a Village Wall Blackboard**

A wall blackboard for a village school can be made without any expense by using materials which are available in or near the village itself.

With string or a straight piece of wood mark a rectangle on the wall at a suitable height for the children to use as well as the teacher. Take a hard stone or a small piece of iron and, within this rectangle, make many small holes or dents in the wall. Fetch 'worm cast' mud from beneath some trees, make it into a powder and pass it through a sieve. Mix this flour-like powder with water and knead into a soft mud-like dough. Splash water two or three times over the dented wall and then apply the soft mud evenly to the rectangle. Splash on a small quantity of water and rub across with a ruler or a straight-edge. If cracks appear after some time, sprinkle some more water and rub over again with the ruler.

Then make some charcoal powder and strain through a cloth. Fetch some gum from nearby trees, mix with water and strain through a cloth. Mix this gum thoroughly with the charcoal powder and then you are ready to colour your board. Dip a piece of cloth into the colour and wipe it backwards and forwards across the board. After allowing it to dry, apply the colour again.

from top to bottom. Two or three applications will ensure a good black colour.

Colour which is mixed with gum will not rub off on your clothes and a blackboard made in this way will not shine.

With this, as with any new blackboard, it is wise to pat over the entire surface with an eraser filled with chalk dust. This will fill in the pores with dust and will prevent permanent impressions which otherwise may occur the first time you use it.

A portable blackboard suitable for village touring can be made with heavy cardboard or plywood. Two pieces can be hinged together by pasting a strip of cloth about 6" wide down the centre. This makes the board very easy to carry. It can be set up against a wall on a table, a stool or even the floor.

Some have experimented successfully with roll-up blackboards made of heavy cloth or thick wrapping paper coated with black board paint or a mixture of charcoal and gum. These are easier to carry, but need careful handling if they are to last a long time.

As an alternative, charcoal, from the fire, can be used to draw pictures on any old newspaper which hasn't too much large print.

An easier method still, which can be used with simple pictures, is to take a pointed stick or sharp stone and draw on the earth or sand at your feet!

Never say you have no A-V Aids!

### Wide Range of uses

The uses for a blackboard are limited only by your imagination. A skilled teacher who has a visual approach to his task will want to turn to the blackboard on innumerable occasions to explain something in a graphic manner.

Even unskilled users can often be very effective if they practise!

#### 1. WORDS

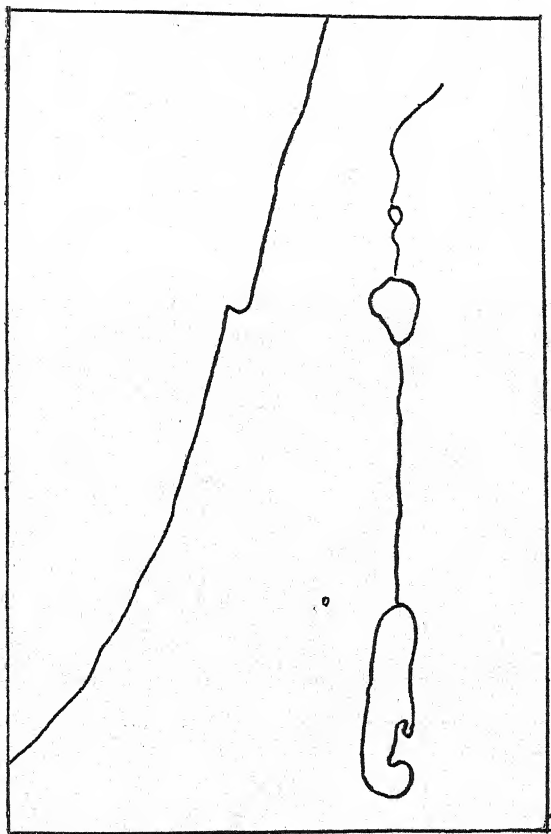
Texts, references, aims, themes, principles, definitions and motivating questions will all find their way on to the blackboard at the right time.

Even if other picture aids are being used, it is very helpful to write up the lesson, story or sermon outline on the board as the theme develops. The main point of the teaching will thus be

left in the minds of the group and this is a great help for understanding and memory. When revising a subject later, the group will usually be able to remember the summary they have seen on the board and then related ideas will follow.

## 2. PICTURES

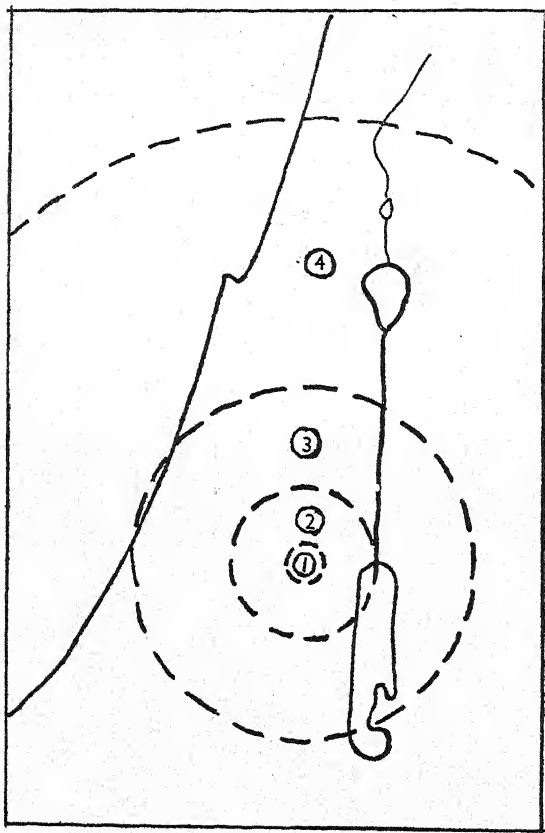
(a) SIMPLE DIAGRAMS AND MAPS. A great deal of Bible teaching can be appreciated better when the geography of events is understood. The coastline of Palestine, the Sea of Galilee, the River Jordan and the Dead Sea can all be drawn in a matter of a few seconds. The actual places connected with the teaching



*A Map of Palestine is easy to draw.*

to be given can then be added and this sort of outline will often be more helpful than the more complicated physical and political maps which are available.

Diagrams can often illuminate the meaning of a Bible passage. Three or four concentric circles (particularly if drawn over an



*Map and diagram illustrating Acts 1:8.*

*'Ye shall be my witnesses in (1) Jerusalem.*

*(2) Judaea.*

*(3) Samaria.*

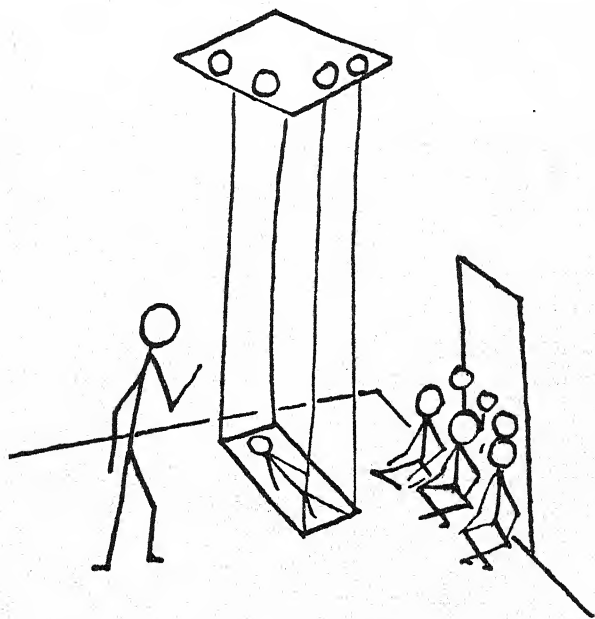
*(4) and unto the uttermost parts of  
the earth.'*

outline map of Palestine with Jerusalem as the centre) will help illustrate Acts 1:8. The circles can be drawn quite accurately with the help of a piece of string.

Many types of charts can be drawn quickly on the blackboard. Some are not worth preparing in a more permanent form and others are more effective when drawn in stages as the teaching is given. (See 'Charts', page 79).

#### (b) STORY DRAWINGS

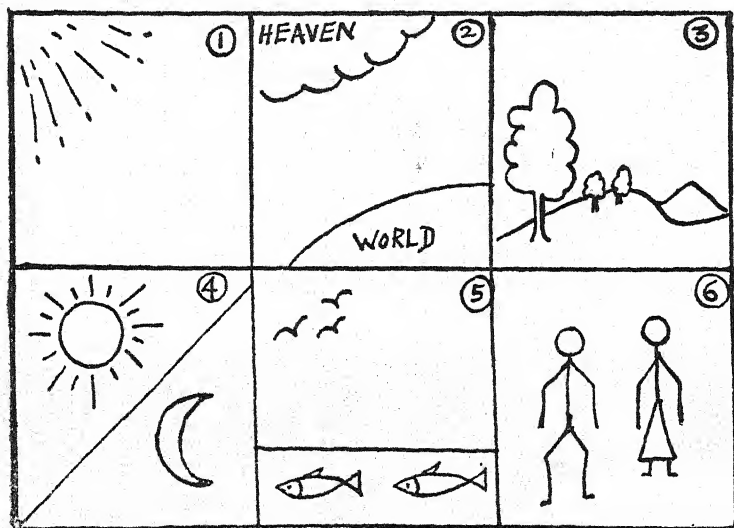
(i) *A picture of one incident.* There are many stories of Christ's miracles or parables which can be drawn quite simply and quickly with stick men. No time need be wasted on non-essentials and just the bold clear outline can be made without holding up the progress of the story. (For suggestions regarding figures see 'Stick Men', page 93). Try it with the paralysed man carried by his friends, Jairus' daughter and other stories.



*Simple drawing for paralysed man story.*



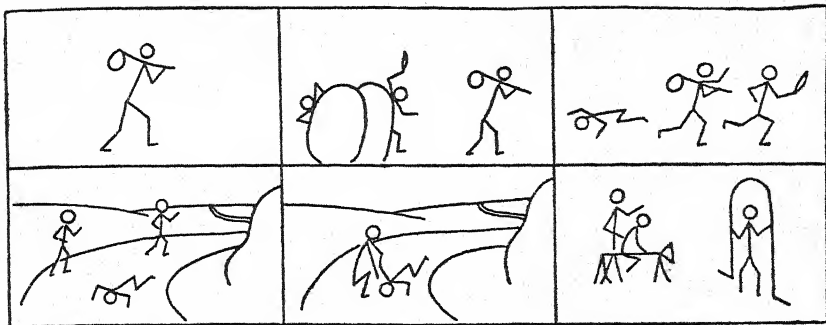
(ii) *A long frieze picture.* This shows the sequence of events and the change of scene. It combines the advantages of a time chart and a straightforward illustration. A Palm Sunday frieze picture can start on the left hand side with Jesus telling the disciples to fetch the donkey and the story can be illustrated in all its stages up to the gates of Jerusalem with the crowds having palm branches. The same technique can be used for the story of the man born blind (John 9), the Good Friday and Easter events.



*A picture series or strip cartoon on the creation story.*

(iii) *A picture series.* Many people are familiar with strip cartoons these days and the method can easily be exploited on the blackboard. The story of Baby Moses can be divided into four sections and each part can be illustrated by a picture which is developed gradually as the story proceeds. The Creation story, Elijah on Carmel, the Feeding of the 5000 and many others can be illustrated in the same way.

(iv) In a *Chalk Talk* a combination of pictures, symbols and words is used to illustrate a sermon or talk as the theme is developed. To keep the interest of the group, speed is essential. The pictures will not be elaborate or perfect in all details. The

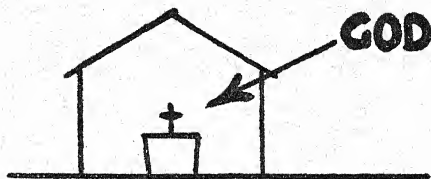


*A picture series on the Good Samaritan story.*

main thing is to give suggestions with the minimum number of clear, bold lines. The first simple mark in the drawing gains attention. The gradual development of the picture sustains the interest. The finished drawing gives a good illustration for the spoken message. Draw a little at a time as the talk proceeds. Drawing and talk must always be carefully integrated.

(v) *Basic Theology Illustrated.* Simple symbolic drawings can be used in connection with the teaching of Christian doctrine. The following five statements are all illustrated by simple drawings which can be put on the blackboard and copied easily into notebooks by villagers attending training courses. Each statement can be expanded and made the basis for further teaching on later occasions.

**1. Jesus is the Son of God.** This is the basis for teaching on the Incarnation, the nature of Christ's Person, and God's self-revelation in Christ.





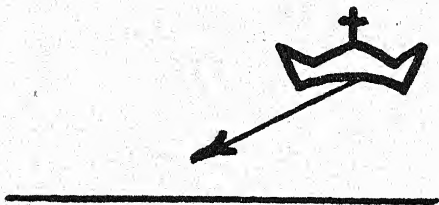
**2. Jesus died for my Sins.** Stating the fact of Christ's sacrifice the basis of our salvation.



**3. Jesus rose again.** This expresses Christ's victory, and presents him as the Living Lord who is alive down to the present day.



**4. Jesus lives in me if I believe in Him.** This statement is to bring home the personal link between the Living Lord and those who have faith in Him; through which He makes effective His salvation.



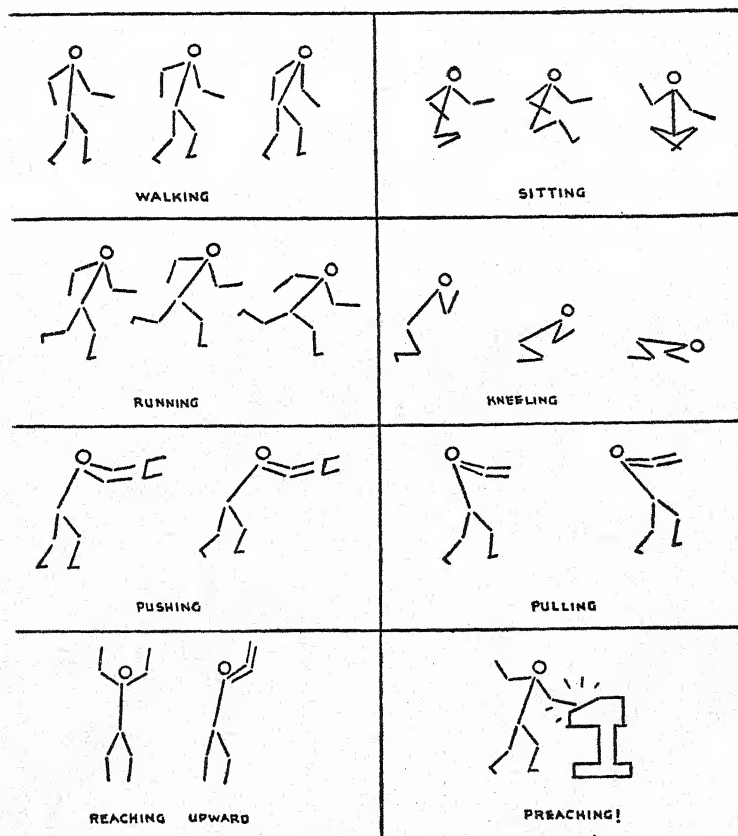
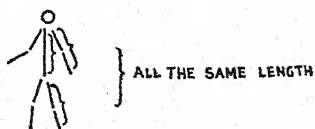
**5. Jesus will come again.** Pointing to the final victory of Jesus and the certainty of the consummation of God's purposes.

### Drawing

The skilled use of chalk for creating the pictures you need is not a matter of inheritance or genius. With careful observation and plenty of practice almost any teacher can make effective use of a blackboard. Draw on paper first to get an idea of the spacing and layout. Then practise on the actual board you will be using for the lesson.

You must learn to *see* things. Some people who are quite familiar with the design of an ordinary bicycle make amazing shapes

when asked to draw one for the first time! The hand must be trained to set down accurately what the eyes see. Do not aim at brilliance. We cannot all be artists of genius! Aim at clarity and simplicity.



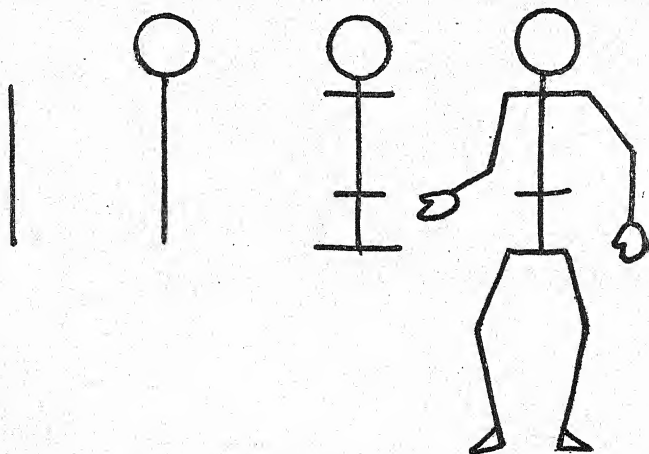
There is no doubt that people have considerable respect for anyone who can draw things reasonably accurately. It makes a great difference to the teacher-pupil, preacher-congregation relationship.

### STICK MEN

Stick men (pin men or jet men as they are sometimes called) are ancient symbols which serve teachers and preachers very well in blackboard work. A few strokes of the chalk will soon make an easily recognisable picture. These stick men are not necessarily associated with a humorous presentation of a subject. They are symbols on which people can use their imaginations. When dealing with Biblical characters it is often wise to use this kind of drawing *after* other pictures have provided material on which the viewer's imagination can work.

When drawing stick men keep the following proportions in mind. Length of torso, length of arm, length of leg—all the same. The only difference is that arms and legs are each drawn in two parts, but the torso is one.

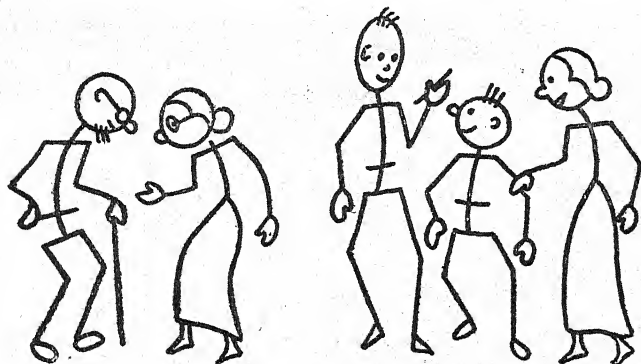
Some people prefer to add lines for shoulders, waist and hips. (This is not necessary for stick men in profile). Then Mr Stick Man will look something like this:



and here is the family . .



relations and friends



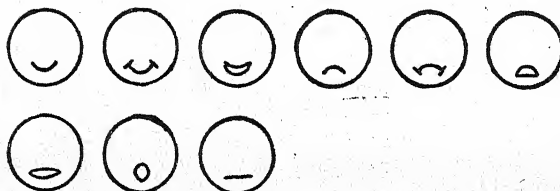
When drawing stickmen on the blackboard there is not always time to add facial expressions, but when these simple figures are used to illustrate charts and other aids they can be prepared in a more leisurely fashion. The parts of the face which show expression are eyes, eyebrows and mouth.



Eyes

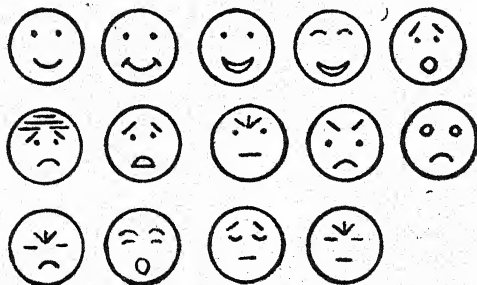


Eyebrows



Mouths

Variations of these basic features may be put together in dozens of different combinations. Here are a few typical expressions.



## PRACTICAL POINTS

1. Start with a clean board. Make a proper eraser. Don't use your fingers! Old rags made into a pad and sewn into a bag of strong cloth, or a piece of old carpet or woollen rug tacked on to a block of wood will serve very well. Erase the board with up and down strokes. In this way, less chalk dust is scattered over the room.
2. Ensure enough light. Make sure the light is coming from the right direction. Light in the eyes of the audience, and glare and reflections from the board are very distracting.
3. Plan and practise beforehand. It is like learning to ride a bicycle. Practice is needed and you do not necessarily succeed the *first* time.
4. Make your drawing clear and simple—so simple that people can copy it later.
5. Make your work large and bold—as large as the blackboard will allow. Use bold, broad strokes which can easily be seen.
6. Work quickly but not carelessly.
7. Do not hide the blackboard. Stand to one side.
8. Use the blackboard with other teaching aids.
9. Do not do all the work yourself—get the co-operation of the children and others. When writing a sentence, let one of them fill in a word. When drawing a picture, let one of them add a small section. Make a deliberate mistake and let someone from the group correct it.



## CHAPTER 14

### FLANNELGRAPH

As a valuable aid for preaching and teaching the flannelgraph has been available for several years, but it is surprising how many people, whose main job is the communication of the Gospel, have never heard of it! Others who have come from colleges and training schools in the last few years have learned that pictures backed with rough cloth will stick to a surface covered with the same kind of material. They have seen flannelgraph and perhaps have made some for themselves, but they keep the pictures stored away and never use them!

Having considered some of the advantages of the flannelgraph method, all will agree that preachers and teachers cannot afford to ignore this important aid.

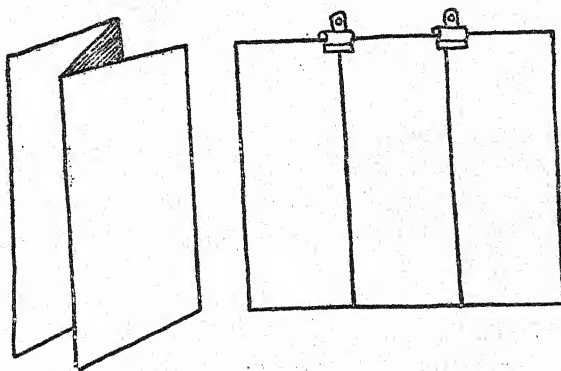
#### Advantages

1. Flannelgraph materials are easy to make and use if a few simple rules are followed.
2. Because he prepares the flannelgraph beforehand, the user has time to devote to the work and can produce effective pictures. (One who illustrates on the blackboard has to work quickly, with less satisfying results.)
3. One who is not a skilled artist can colour, cut out and use these pictures effectively.
4. Teaching time is saved. Even a skilled artist cannot draw on the blackboard as quickly as one can place two or three figures on a flannelboard. The user does not need to have his back to the audience more than a few seconds at a time.
5. Once prepared, the pictures can be used many times.
6. When summing up at the end of the lesson, the main points can be repeated with the minimum effort.
7. In various ways it is possible to get the co-operation of the audience. When people share actively in this way they do not easily forget the teaching.
8. Flannelgraph pictures are usually clear and simple. Uncluttered backgrounds help when teaching children or uneducated people.

9. The user can focus attention on one point at a time. Ears and eyes together can be concentrated on significant pictures.
10. The method is vivid and the surprise element a great help. Movement always attracts the eye and one of the flannelgraph's greatest advantages is that the pictures can be moved as the story or theme is developed. As in a film, people come and go, the scene may change and figures may be moved about on the scene.
11. There is also the advantage of the still picture in that you can hold a scene as long as you like while the story is being told or questions are being asked.
12. Flannelgraph is not just a method to be used with children. With appropriate figures it can be used with sophisticated groups.

### The Flannelboard

An expensive board is quite unnecessary. Christian workers who have to tour in the villages need a much simpler and lighter method. Just take two or three pieces of an old cardboard or plywood box, hinge them together with strips of cloth and cover with flannel, khaddar, unbleached muslin or any old material with a rough surface. The board can be prevented from folding up at the wrong moment by adding small 'bulldog clips' at the hinges.

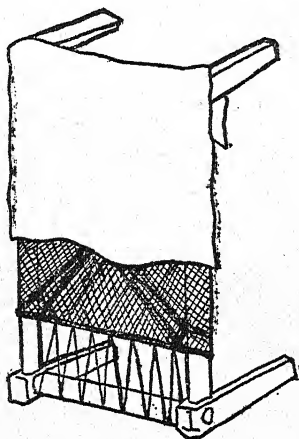


*Folding plywood flannelboard.*

A piece of any suitable rough material may be spread over a portable blackboard.

A special cover can also be made to slip over the whole board—back and front.

You can also sew tapes to the four corners of a piece of flannel or khaddar and then attach them to the sides of an upturned bed. If you throw an ordinary country blanket over an upturned bed you have the simplest possible board—and no problem of transport! Normally, a village bed will lean backwards when put up in this way, but, if not, stones can be put under the legs to give the 'board' the necessary slope.



*A village bed 'flannelboard.'*

(Under ideal conditions—with figures well backed with flannel and with no danger of wind, the board can be set up vertically. A slight slope, however, is no hindrance to the audience and, as there is little danger of the figures falling, the user has greater peace of mind!)

The size of the flannelboard used will be determined by the size of the group you expect. Two feet by three feet is a useful general purpose size, but the board may be smaller with a Sunday School class.

## The Background

(i) *Plain.* Because of its simplicity, a plain background has many advantages. For story flannelgraph some people like to use light blue as the permanent background, so they can add other scenes to this sky effect. For light-coloured silhouette symbols and words a dark grey or black background makes figures stand out well. A cover for a portable blackboard (described above) can be made in two colours so that the appropriate side is used for the teaching to be given. You can get the desired colours by using bazaar dyes with your flannel or khaddar.

(ii) *Scenery, bought ready-made.* Some stories are helped by having backgrounds which suggest certain scenery and you can buy some very fine artistic efforts from the Evangelical Literature Depot, Calcutta and other places. You can also get sheets of *Indoor and Outdoor Backgrounds* which you cut out and paste on cloth in the usual way. Hill, trees, towns, tents, doors, windows and household furniture can be chosen and arranged as a background to fit the story.

(iii) *Scenery, drawn with crayons.* It is also possible to draw one's own backgrounds with wax crayons. These can be made to fit in with the familiar surroundings known to the audience. The scenes which are adaptable for many stories are:

- (a) A general outdoor scene with roads, hills in the distance etc.
- (b) A street scene.
- (c) A simple indoor scene with just one or two windows and doors.
- (d) A palace or temple interior with elaborate pillars, steps etc.

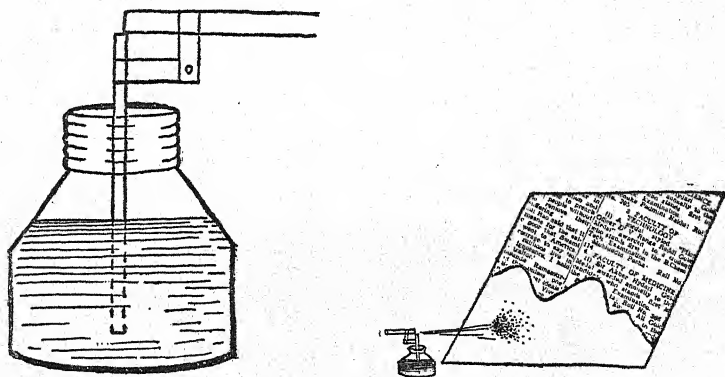
Remembering the questions of perspective and proportion, sketch the background lightly with pencil. When satisfied with the general effect fill in with coloured crayons. If a marking pencil or black crayon is used to outline the edges the whole effect will be improved. Finally, cover the background with a damp cloth and press lightly with a hot iron. This will help to make the crayon lines more permanent.

Too much detail may be a hindrance so keep it as simple as possible.

(iv) *Scenery, sprayed with colour.* Backgrounds may be coloured with the help of a mouth spray. The spray may be obtained

in most bazaars for a few naye paise. It is essentially the same as an insecticide spray gun, which may also be used for this purpose. Bazaar powder colours and a little gum dissolved in water are quite effective.

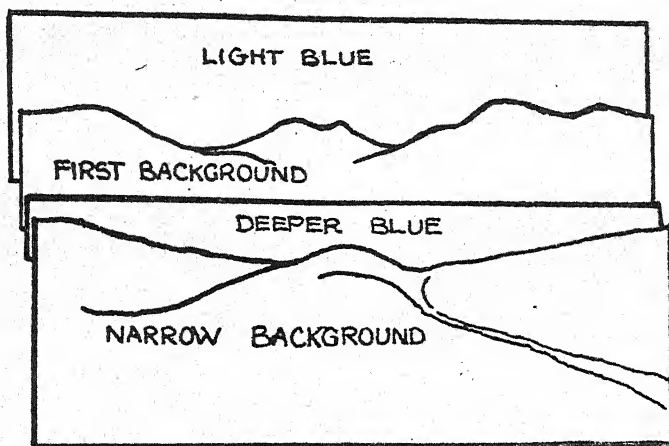
Spray a little less than the top half with blue for the sky and the lower half green for the ground. The middle part may be sprayed with yellow or orange for the horizon. Alternatively, a mask of old newspaper, giving an outline of hills in the distance, can be placed on the upper half and then dark brown paint sprayed on. By spraying plenty of paint near the edge of the newspaper mask a clear cut line of hills will be achieved. Lower down, the brown spray can be reduced and gradually merged into the green foreground.



*Mouth spray with background masked for spraying.*

(v) *Scenery, with flannel silhouettes and outlines.* If you are daunted by the artistic efforts suggested above, try some silhouettes of houses, trees, hills, roads and rivers cut out from suitable cloth. Trees and hills can be dyed with various shades of green. You can get a good colour for roads and deserts by soaking white cloth in the pot after your tea or coffee! White material dipped in bluing water will give sky and irregular cloud effects. To prevent the edges fraying and looking untidy, apply a narrow border of glue to the underneath surface of the cloth.

Lengths of coloured wool will often make effective outlines for hills, roads and waves of the sea.



*Sea of Galilee background with flannel outlines.*

## The Figures

### (a) STORY PICTURES

(i) *Coloured.* Some shops sell coloured figures already backed and cut out, but the price of these admirable sets is often too much for the pockets of village workers.

(ii) *Black and White.* Black and white or two/three colour sets are obtainable from the Christian Literature Society, Madras. These cover various subjects related to Christian life and teaching. *Health Education Homespun Cut-outs* give good stories for malaria, sore eyes and so on.

The careful use of bazaar powder colours or wax crayons will make black and white pictures very attractive. Water-proof coloured inks are transparent and allow the details of features and dress to show through but are more expensive. It is best to apply 'flesh' colour to faces, hands and feet and then go on to the different coloured clothes. In all stories it is a good plan to have Jesus dressed in the same colour. For use in India some people suggest saffron, but others prefer plain white. If the same colour scheme is always used for the figure of Jesus instant recognition is possible and much confusion is avoided. The same general principle should be followed with the clothes of any character

within a particular story. The colour of the clothes in the first scene will normally be retained throughout the story. An obvious exception to this rule is the story of the Prodigal Son where changes of dress are part of the narrative.

One effective way of using wax crayons is to apply the colour around the edges and then rub with a bit of cloth so that the colour is spread over the whole picture. This method ensures a clear outline, but the lines on the picture itself are not smothered. The colours are also prevented from rubbing off and damaging other pictures.

(b) SYMBOLS FOR CHRISTIAN TEACHING

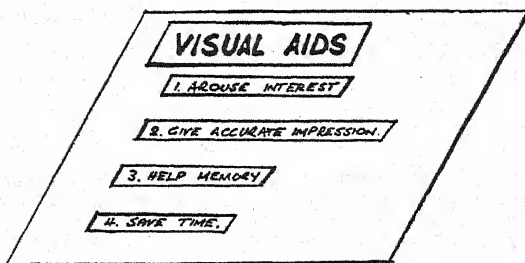
*That they may know*, a book of stories (English Re 1.25 and Hindi 75 nP) and sheets of pictures (Rs 4.50) obtainable from Masihi Sahitya Sanstha, 70 Janpath, New Delhi, 1 give a wealth of material which can be used according to the suggestions given or adapted to meet your particular needs.

(c) PICTURES TO ILLUSTRATE YOUR OWN THEMES

- (a) Use coloured paper silhouettes. Lay the paper on a piece of glass and cut round the outline with a razor blade. e.g., Illustrate the various positions in worship-praise, thanksgiving, confession, petition, etc.
- (b) Cut and mount pictures from magazines and papers. If the book cannot be cut the picture can often be traced and coloured.
- (c) Cut posters into sections, e.g., *Two Houses*, *Rich Fool* and *Two Weddings*.
- (d) Use pictures from other sets (e.g., *Christian Home Yardstick*) to work up your own stories.
- (e) Write with Indian ink on strips of white paper the main points of your talk. These can be put up as the talk develops and are very useful for emphasis.

### Mounting

For the most durable results glue the figures to flannel or other rough cloth and cut carefully round the outline afterwards. Apply glue or paste evenly and quickly to the back of the sheet of pictures. Turn the sheet over and lay it down carefully on the



*Lecture notes on flannelboard.*

cloth. Spread a clean newspaper on top and smooth down evenly. Apply pressure for several hours and then allow to dry slowly. (Too much glue will soak the backing cloth and cause the fibers of the cloth to mat and lose their ability to stick to the flannel).

It is quicker and cheaper to use just strips of cloth or patches of cotton wool on the back of pictures, but the edges of the pictures will bend and tear more easily. Bits of cotton tend to come off and spoil the look of a dark background.

When mounting pictures printed on fairly heavy paper, two or three  $\frac{1}{2}$ " strips of coarse  $1\frac{1}{2}$  gauge sandpaper stuck horizontally on figures do the job very well. There should always be one strip of sandpaper near the *top* of each figure. The weight of the picture then helps adhesion.

Some people do not mount their pictures at all, but just roughen the backs with sandpaper. This is not to be recommended with pictures you hope to use many times or in situations where there is likely to be any wind.

### **Filing**

As soon as you begin to get a good collection of flannelgraph material some sort of filing system is necessary in order to protect the pictures and also to ensure that you are able to find what you want. There are two main methods:

- (a) Pictures can be filed according to stories, with all the necessary figures in a large envelope. (This method is not very convenient if you are going to use figures from these stories in talks you have worked up yourself.)



- (b) Pictures can be filed by subjects. e.g., Jesus, men, women, children, crowds, etc. If necessary, each main section can be further divided. e.g., Men facing right, men facing left men sitting, etc. Figures for the sub-sections can be kept in smaller covers inside the main file or envelope. To tell any particular story the relevant figures are taken from the files, taking care to match up costume styles and colours. In this way, a few characters can be used in many different stories.

### Using

1. Practice beforehand. This is most important with bought flannelgraph materials because you must make them part of yourself. Decide just *when* a picture should be placed on the board to illustrate your point. Plan just *where* each part is to go to avoid confusion with other parts which have to be added later. Put the figures and tell the story to yourself. Stand back and look at the general arrangement from the point of view of audience. It is easy to get figures crooked when standing close to the board.

2. Make sure the board is not cluttered with too many figures. Don't try to do too much in one talk. Every extra piece of material to be handled adds to the teacher's pre-occupation while teaching. Keep it simple!

3. Make sure that your board is secure and can be seen by all. To have your board fall down in the middle of a talk is not only embarrassing, but a hindrance to your message!

4. Have your figures (and different backgrounds) available in order before you start. Some people keep figures ready between different pages of a magazine or book. Others prefer to set them out on a nearby table.

5. When telling the story do not stop your narrative to put up the pictures. At the moment a character is mentioned in the story move the figure on the board to fit in with the words.

6. Be careful about perspective. Larger figures should be near the bottom of the board and smaller ones further up in order to give the impression of being further away.

7. Cut out all unnecessary descriptive talk. Do not describe anything people can see for themselves.

8. Refer to the things people cannot see. e.g., The character of a person, conversations, thoughts and the significance of actions.

9. Avoid using the verb 'to be'. Don't say 'Here is', 'Here are', 'This is' 'There are' and so on. Keep the story moving with *active verbs*. 'As the shepherd *leads* the sheep home in the evening, one of the flock *sees* some good pasture and *turns aside*.'

10. The important thing with flannelgraph is movement.

11. Always draw attention to the pictures and not to yourself. Stand on one side and let them see the pictures.

12. Do not tell the story with flannelgraph and then moralise with words afterwards. The spiritual message should be given as far as possible as the story is being told with the pictures. Put the main thoughts of your lesson into the mouth of a flannelgraph character. This can be emphasised and repeated as the subject is taken up by other characters.

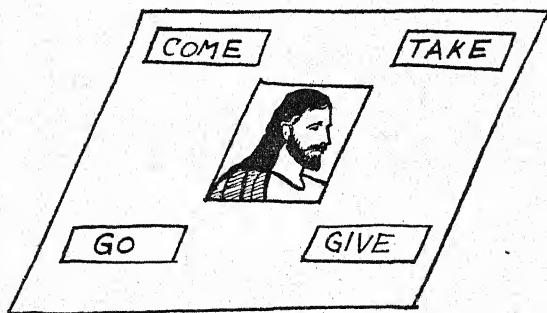
### Experiment with these suggestions

#### (a) Presented by the teacher or leader

(i) Home-made pictures added to Bible stories often help with the personal application. Bible stories can often be very well told, but their relevance to everyday life is not always emphasised. The local application can be worked out like the set *That they may know* or developed from a Bible story with your own pictures. Pictures or objects will be chosen for their symbolic value, but the significance of the symbol has to be explained.

(ii) Turn texts and abstract ideas into visual symbols.

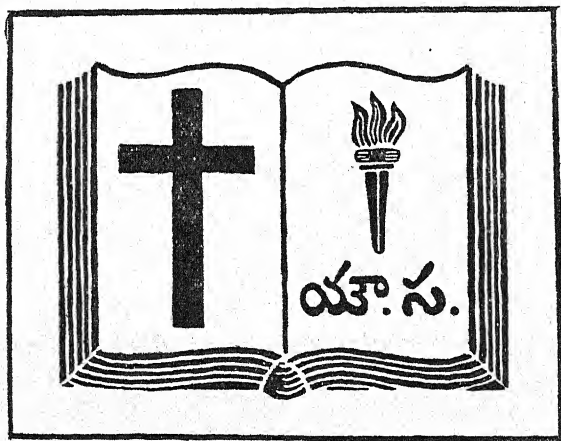
(iii) With a close-up picture of Christ in the centre of the board, add the four words in turn—Come, Take, Go, Give.



*Sermon ideas on flannelboard.*

(iv) Cut out silhouettes of symbols e.g., tent, money bags, ship, serpent etc., and place them on a flannelgraph map of Paul's travels. (Flannelgraph maps of Palestine and the Middle East can be used in many ways to illustrate journeys, movement of tribes and locations of stories).

(v) In several areas in South India the Youth Society has a badge incorporating the figures of the Bible, cross and torch. A simple and useful flannelgraph can be built up to illustrate the main aims of the Youth Society.



*Youth Society badge.*

A flannelgraph presentation is normally given in a relatively small group where give and take, question and answer are possible. In almost all cases there will be some sort of discussion and the audience will take some part. In the following suggestions, however, the emphasis is very much more on the activity of the group. In most cases the lessons will be *drawn out* from the people rather than given didactically.

*(b) As a shared activity*

(i) Use calendar numbers with arithmetic symbols to teach addition, subtraction, etc. Children pick numbers from a pile in order to fill in the answer.

(ii) Prepare cut-outs to teach fractions, segments and geometric forms. Children can participate by arranging the pieces to fit.

(iii) Put odd pictures on the board and get children to make up stories about them.

(iv) Teach texts by having each word mounted separately. The group is asked to read the sentence on the flannelboard. When all close their eyes one word is removed and the group read the text again—filling in the missing word. Gradually all words are removed and people find that they can repeat the whole text with nothing on the board! Having mastered the *words* of the text in this enjoyable way, individual words and phrases can be put on the board and discussed so that the group fully understands the *meaning*.

(v) Texts can also be taught by having pictures instead of certain words in the Bible verse.

e.g. Thy



is a



unto my



(vi) Put figures for a story on the board incorrectly and ask a member of the group to put them right. This stimulates considerable interest because it may not be often that they have the chance to correct the teacher! Useful discussion can follow.

(vii) When flannelgraph materials are actually prepared, coloured, cut out and pasted by children themselves they learn a very great deal.

(viii) In any teaching situation with adults in which there are various choices which need to be made and discussed these choices may be presented on the board and the audience given pictures or word slips which they are then asked to put in the appropriate place. For example, three headings are put on the board—'Essential', 'Helpful' and 'Unnecessary'. Desirable and undesirable things associated with our Christian worship are written on

paper, backed with flannel, cut out and distributed as separate slips to each member of the group. Each person decides under which heading to put his slip and then, in turn, they place them on the board. The leader then asks if the rest of the group agrees with the placing of each strip and, if not, why not. e.g., Is it essential, helpful or unnecessary to 'Enter church during prayers'? If a move to another column is suggested, the leader can again ask 'Why?' and a lively discussion soon develops on the details which are considered important.

When the first choice is made the leader has a good idea of the level of knowledge, the local prejudices and ideas of his audience. The leader's main work is to stimulate discussion with 'Why?' and 'How?' questions. He should not dominate with his own ideas, but should guide the group to a good corporate decision.

The same technique may be used with the subject of Christian Doctrine. Aspects of Christian faith can be arranged under the headings 'Right', 'Wrong' and 'Don't know'.

With this type of presentation, *individual members* of the group are forced to think about the subject before they place their slip. *Group* thinking follows, the subject is related to the experience of those present, misunderstandings are cleared up and the whole question discussed until finally there is general agreement on the subject. It may take a considerable time to deal with only a few slips, but the result will be that members of the group will have made the subject their own. They will not just have listened to someone else's thinking on the subject, but will have done the thinking for themselves. This leads to conviction and action much more effectively than the ordinary 'I-am-telling-you' sort of teaching.

And that is not all! Use your imagination and work out even more ways in which you can use this versatile aid.

## CHAPTER 15

### 35 mm. FILMSTRIPS AND SLIDES

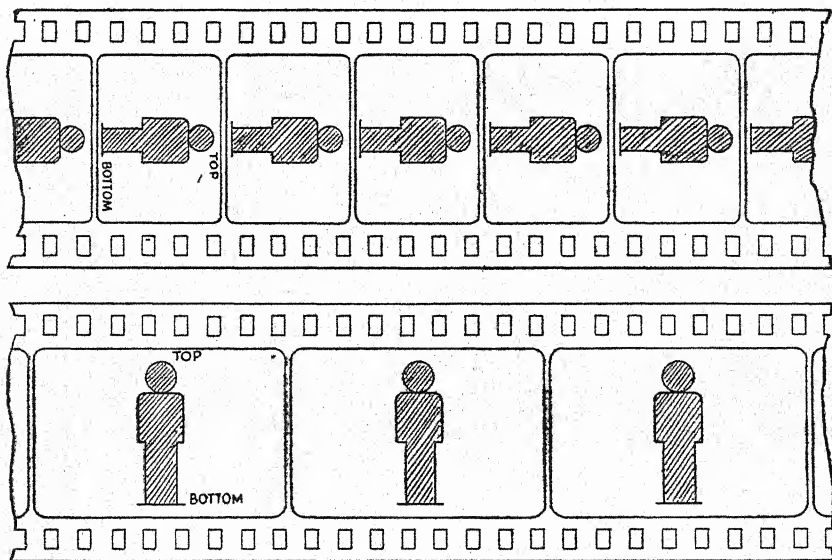
Mains electricity, petrol generators, cycle-driven dynamos, car batteries and petromax lanterns can all be used to run filmstrip projectors in the villages these days and so a chapter on this subject is necessary.\*

#### What is a filmstrip?

A filmstrip is a strip of film 35 mm. wide carrying a series of transparent positive pictures called 'frames'.

1. 'Single Frame' size, in which most filmstrips are published, has pictures measuring 18 mm.  $\times$  24 mm.

\* For a fuller treatment of the subject the reader is advised to purchase the author's *Filmstrip Handbook for India* obtainable from CARAVS, 15, New Civil Lines, Jabalpur, M. P. at Re. 1.00.



*Single and double frame filmstrips.*

2. 'Double frame' size, in which a few commercial and some amateur strips are made, has pictures measuring 24 mm.  $\times$  36 mm.

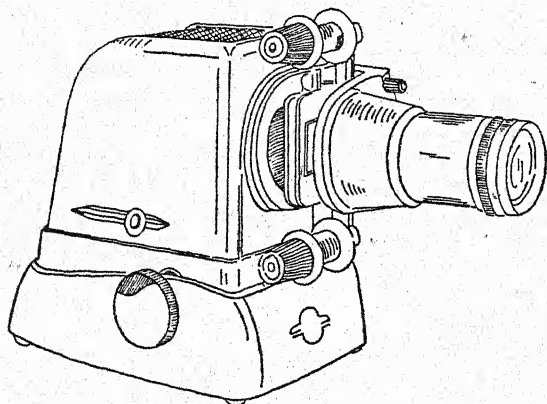
3. 2"  $\times$  2" slides can also be projected with most modern filmstrip projectors, and, although these transparencies which are usually double frame size are all mounted separately in slide binders, the general methods and techniques for using them are similar to filmstrips.

Double frame pictures (whether filmstrip or slides) make the best use of the low powered light source in a kerosene projector, but few filmstrips of this type are produced commercially.

### The Filmstrip Projector

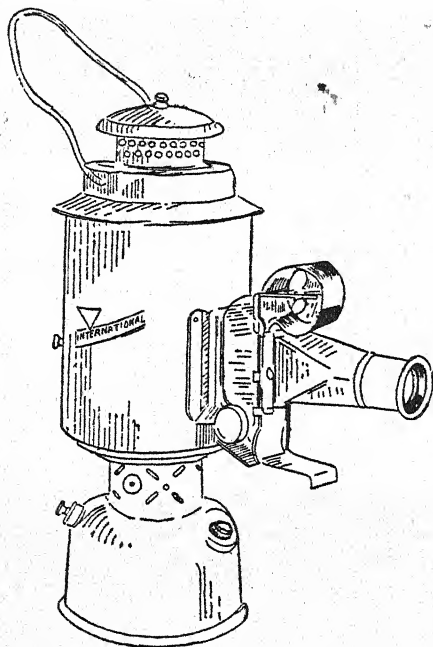
The filmstrip projector is basically the same as the old 'magic lantern'. A source of light passes through condenser lenses, is concentrated on a transparent picture, is focused by another lens and projected on to a white screen so that the picture can be seen by a large number of people. Most projectors have interchangeable carriers for filmstrips and slides.

An electric bulb provides the light source in many projectors. Different voltage bulbs are obtainable and projectors without an electric fan to provide forced ventilation can be used on AC or DC mains current. Six and twelve volt bulbs are also obtainable and this enables the projector to be used out in the villages with a car battery or a low powered dynamo.



*Electric filmstrip projector.*

The kerosene pressure lamp is used as light source in the SVE *International*, *Keroscope*, *Ditmar*, *Turkilux* and a few other projectors. The SVE *International* is constructed as one unit, but the *Keroscope* and *Ditmar* have separate lamps which can be used for other purposes.



*Kerosene filmstrip projector.*

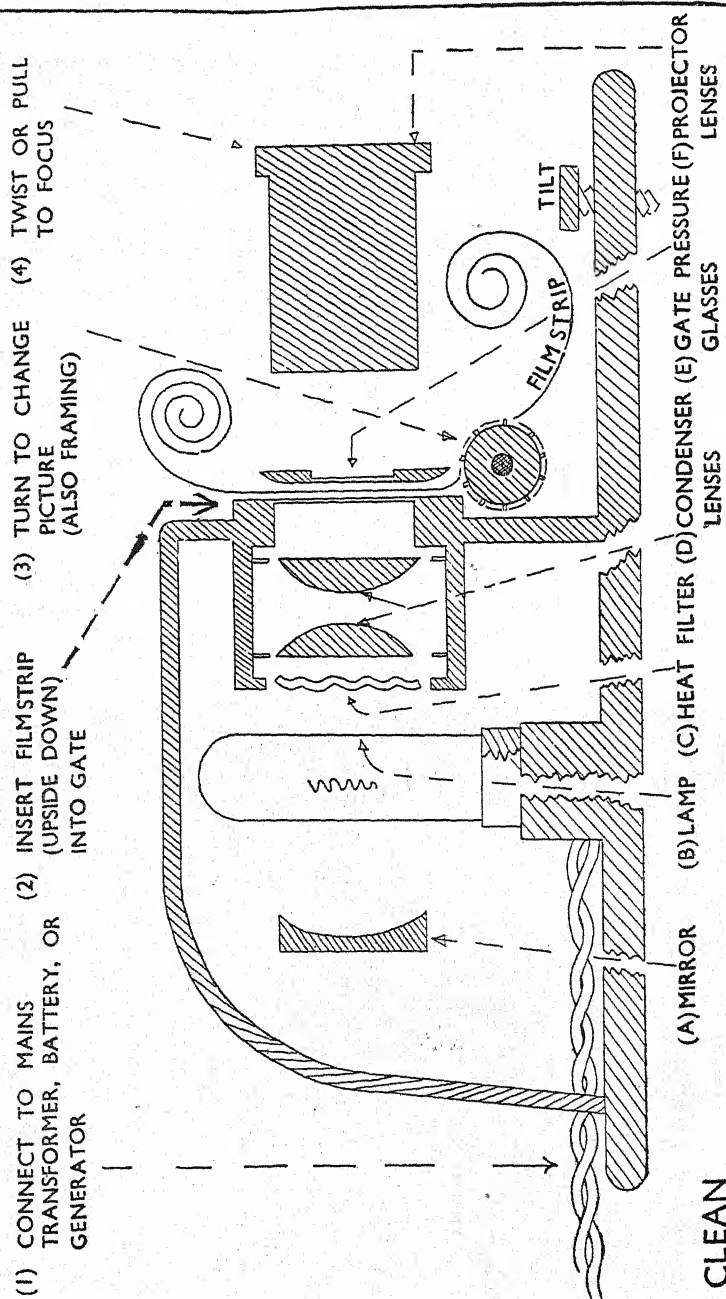
For preaching to a big crowd there is no doubt that the electric projector is more effective, but for the intimate teaching work which needs to be done with small groups within the Church the kerosene projector has some advantages.

#### TYPES OF FILMSTRIPS

There are many types of filmstrips and the right kind for your situation will not necessarily be found by reading publishers' catalogues or CARAVS library lists! Aim, theme, story, action, nature of first and last pictures, backgrounds, symbols, colour,



# THE FILMSTRIP PROJECTOR



lighting, drawings, photos, portrayal of Christ, extra-Biblical characters, captions, close-ups, visual continuity, etc., etc., all have a bearing on the question! The following ten points are suggested for village filmstrips:

### **Ten Commandments for Village Filmstrips**

1. Thou shalt have one aim and theme—obvious in the pictures or made obvious by the commentary and related to the life of the Indian villager.

2. Thy first picture shall be something familiar to village people. It is not necessary to start with credit titles and frame number one. Start with a good establishing shot relating to the home, family or work.

3. Thou shalt have clear pictures of human action—every picture must tell a story, the backgrounds should be unobtrusive and there should not be too many figures.

4. Thy pictures shall tell the story—when pre-viewing with subtitles or commentary the pictures should carry the story. The first thing to strike the audience on seeing each picture should be the idea necessary to carry the story forward.

5. Thou shalt not have unfamiliar backgrounds—skyscrapers, ocean liners and Western suburban homes are too unfamiliar to be used in ordinary Christian teaching. If the main focus of attention in the foreground is something which people recognise easily a few strange details in the background are not so important.

6. Thou shalt have natural pictures—the closer the pictures approach to the natural the more easily are they understood.

7. Thou shalt have colour if possible—but beware of obscure outlines and confused colours.

8. Thou shalt reveal thy message by close-ups. The close-up is invaluable for climaxes, summaries and appeals. The close-up usually moves people emotionally.

9. Thou shalt make a definite appeal—the strip itself should have a definite appeal serving the main aim of the story. It should not be necessary to have a ten-minute pep-talk appeal at the end.

10. Thou shalt have some guide of words for thy user—a script or commentary.

## **Preparing and Presenting Filmstrip Programmes**

Preaching to a crowd of non-Christians at a jatra or in a bazaar is very different from teaching a group of Christians in church or school. The filmstrip can do both jobs very well indeed, but it is necessary to be clear about the differences involved before going ahead. The filmstrip, the programme and the technique will vary according to the situation. The projector itself is also a variable factor. As explained earlier, the kerosene projector is not ideal for preaching to crowds. Bearing in mind the work to be done, consider the following suggestions:

### **Ten Commandments for Preparing a Filmstrip Programme**

1. Thou shalt work as a team and prepare by group study—the team also helps with the presentation of the programme, listens for audience reactions and assists with personal follow-up work.

2. Thou shalt pre-view and analyse the contents of the strip to be used.

—analyse into sections (whether 'narrative' or 'collection of picture' type). Analyse the key points in individual pictures.

3. Thou shalt decide on one limited aim for your programme—the aim to be related to the pictures to be shown and also to the long-range policy of the Church.

4. Thou shalt cut out all extraneous matter. Unsuitable pictures, sub-titles, etc.

5. Thou shalt prepare carefully the summaries, application and appeal. Everything should be designed to further the main aim.

6. Thou shalt prepare a detailed programme.

Lyrics, readings, items, etc., varied but all serving the main aim.

7. Thou shalt prepare an introduction which links with the experience of the people.

—help to create a point of view so that they react favourably to the programme.

8. Thou shalt consider the possibility of using more than one visual aid.

—other aids may be used in the same programme and a visual unit on the subject may also be presented over several days or weeks.

9. Thou shalt advertise your programme correctly.

—prepare the minds of the audience by the right type of announcement which will guide in the desired direction and not just to tamasha.

10. Thou shalt make sure that the speaker takes his responsibilities seriously.

—he must be prepared to adapt himself to the filmstrip teaching technique.

### **A Simple Programme**

For a short filmstrip the following type of programme has been found effective for an audience composed mainly of village Christians. There are many possible variations.

Introductory lyrics.

Introduction to relate strip to experience of the people.

First showing of filmstrip with straightforward story commentary.

Theme lyric taught.

Second showing of filmstrip with questions and application.

Short Bible reading and relevant text taught.

All sing theme lyric.

Short prayer.

But even a single programme needs careful presentation. Consider the following:

### **Ten Commandments for Presenting a Filmstrip Programme**

1. Thou shalt discover a suitable site.  
—consider the space available, direction of the slope, overhanging trees, position of the moon, etc.
2. Thou shalt place the screen about 5 feet from the ground when projecting to a large audience.  
—a flat matt surface enables a wide viewing angle.

3. Thou shalt arrange for the projector to be above head level.  
—the best seats are in the centre so avoid a gangway.
4. Thou shalt have the generator out of earshot.  
—behind a wall, in a courtyard or 100 yards away.
4. a Thou shalt not try to cope with big crowds when using a kerosene projector.  
—about 100 people is about the maximum (if sitting close together)
5. Thou shalt marshal the people together near the screen when using a kerosene projector.  
—the speaker can stand to one side, half-way between screen and projector. He thus has all people in front of him and can also see the screen and signal to projectionist.
6. Thou shalt have no breaks or hitches in the programme.  
—all should be integrated so that the presentation is smooth.
7. Thou shalt give a continuous narrative.  
—use action verbs to keep the story alive and moving.
8. Thou shalt not tell people what they can see for themselves.  
—but the first sentence spoken with each frame should aim to link on with the main subject of the picture in an active way.
9. Thou shalt watch the last sentence spoken with each frame  
—the speaker's job is to conduct a campaign in the minds of the audience and he can do this best if he always anticipates the next picture.
10. Thou shalt let the visuals tell the story.  
—The message of the evening should, as far as possible, be linked with visuals which make a definite impact and arouse some sort of emotional response.

### Projection

A well-prepared programme using a suitable filmstrip can be spoiled by bad projection. The audience must be able to see the pictures clearly with a certain degree of comfort. Attention must be given to the practical and mechanical details of projection.

Remember that the best projection goes unnoticed, while poor projection is marked by distractions and interruptions, all of which disrupt the audience.

The projector must be in good order. Most of the troubles associated with the care and maintenance of filmstrip equipment are connected with damp and dust. Dampness, especially at monsoon times, is a danger which leads to rust, corrosion and lens fungus. In very humid areas trouble is sometimes experienced with the projector pressure plates and it is wise at these times to keep it in an air-tight box with some sort of drying agent. Dust is also a great enemy of picture brightness and will cause serious damage by scratching the filmstrip.

The following methods of projection are available when there is no mains electricity:

(i) *Kerosene Projection.* The low-powered kerosene projector caters for a crowd of about 100 people and with this sized group the speaker can have some measure of personal relationship with the people. This is impossible with the purely mechanical aids or when dealing with vast crowds.

Special attention must be given to the quality of the screen especially if single frame strips are to be used. In addition, with a low-powered projector of this sort, it is very necessary to use all the space within reasonable distance of the screen and special efforts should be made to see that people sit close together. It is an advantage to have the speaker identify himself with the picture on the screen by standing as close as possible, but, if this means that he has to turn round and interrupt the flow of his story with every new picture, it is perhaps better to have him standing to one side and half-way between projector and screen. Care must be taken in the choice of strips. Densely coloured strips may be very beautiful with a 300 watt bulb behind them, but they are not always successful with a kerosene projector.

(ii) *Car Battery.* Six or twelve volt car batteries can be used very effectively with 100 watt projection bulbs. If a vehicle is available to re-charge the battery immediately, the projector can be used night after night when on tour. If the battery is transported by bullock cart or on a cycle carrier it will usually be necessary to return it for re-charging after about 7 or 8 hours use. (Charging facilities are available at many mills, small factories and bus depots.)

(iii) *Cycle Generator.* A small (government surplus) generator may be mounted on a cycle frame and be driven by the chain running from the main crank.

An ordinary cycle dynamo mounted on the rear wheel may also be used in this way. If a standard motor cycle battery is used in the circuit the light will not flicker due to any change in dynamo speed. The charge in the battery can be maintained by driving the pedals at approximately 60 r.p.m.



*Cycle generator for filmstrip projector.*

Of the mechanical teaching aids the ordinary filmstrip (or slides) is the most simple, flexible, portable, available and cheap. Many believe that the filmstrip projector provides the greatest educational return for the money spent of any mechanical teaching aid.

## CHAPTER 16

### C A R A V S

The Christian Association for Radio and Audio-Visual Service. (Formerly the Radio and Audio-Visual Service Council of the National Christian Council of India.)

#### A-V Supplies

Visual materials supplied by various Publishing Houses and Supply Depots throughout India may be obtained by writing to CARAVS. Stocks of flat pictures, posters, flashcards, flannel-graphs and filmstrips are readily available. Write for a price list.

#### A-V Training

If Christian teachers and preachers are convinced of the value of the visual approach and have training in the general principles involved and the utilization of simple materials, the future of this work may safely be left in their hands.

CARAVS' Training Commission organises short courses every year. Write for details.

#### 'A-V News'

'Audio-Visual News' is CARAVS' official publication. It contains:

*Articles of interest for:*

- Beginners and advanced workers.
- Christian workers in villages and towns.
- School and college teachers.
- Hospital and health workers.
- Those possessing expensive equipment.
- Those possessing none!

*Reports and evaluations* of new materials and equipment available in India.

AGRICULTURAL



*News of A-V work* being carried on by others in India and South East Asia.

This magazine will help you and other colleagues in many aspects of Christian work.

Write for an Order Form.

CARAVS ADDRESS: The Executive Secretary, 15, New Civil Lines, Jabalpur, M.P.

## GLOSSARY

*Circle of Karma.*—Circle of fate.

*Rakshana.*—Indian word for salvation.

*Pandit.*—Learned teacher.

*Brahmin.*—Member of Hindu priestly caste.

*Harijan.*—Man belonging to God. Term used by Mahatma Gandhi to describe outcaste people.

*Kalakshapam, Burrakatha, Villupattu.*—A ballad—a story and song presentation by 1-3 people sometimes lasting several hours.

*Tamasha.*—Entertainment.

*Mela or Jatra.*—A religious festival or pilgrimage in which thousands of Hindus take part.

*Jet men.*—Pin men or stick men used on India Village Service Health flash cards.

*Kamishibai.*—Picture story cards used by vendors in Japan.

*Khaddar.*—Coarse hand-spun, hand-woven cloth.

*Bazaar.*—Indian market.

## REFERENCES

### *Visual Materials referred to in the text*

- |                           |                                    |     |   |
|---------------------------|------------------------------------|-----|---|
| Page                      | 36 W. 201. Bethlehem               | }   | C.L.S., Madras or   |
| 36 W. 204. Sea of Galilee |                                    | }   | N.I.C.T. and B. Society.                                      |
| 36                        | Jesus in the Synagogue.            |     | W.C.C.E.  |
| 36 W. 36.                 | Twelve Years Old.                  |     | C.L.S. or N.I.C.T. & B. Society.                              |
| 37 W. 9.                  | Call of the First Disciples.       |     | N.I.C.T. & B. Society.  |
| 37 W. 28.                 | The Good Samaritan.                |     | N.I.C.T. & B. Society.  |
| 37                        | Prodigal Son.                      |     | W.C.C.E.  |
| 37                        | Christ at Heart's Door.            |     | Sallman pictures from CARAVS or Christian Book Depot, Raipur. |
| 12, 37                    | Jesus on the mountainside.         |     | W.C.C.E.  |
| 37 W. 37.                 | Storm on the lake.                 |     | C.L.S. or N.I.C.T. & B. Society.                              |
| 45                        | Christ on the Cross.               |     | CARAVS or Christian Book Depot, Raipur.                       |
| 45                        | Come unto me.                      |     | CARAVS or C.L.S.  |
| 46, 60, 104               | The Rich Fool.                     | " " |   |
| 46, 60, 104               | The Two Houses.                    | " " |   |
| 46                        | Stewardship.                       |     | CARAVS.   |
| 56                        | Jet Health Series flashcards.      |     | CARAVS or N.I.C.T. and B. Society.                            |
| 57                        | Three Rs 10 Notes.                 |     | filmstrip. CARAVS.  |
| 57                        | Fallow Ground                      | " " |   |
| 57                        | Christ is the Head                 | " " |   |
| 57                        | Giant Picture Books.               |     | CARAVS, C.L.S. or N.I.C.T. & B. Society.                      |
| 58                        | Lucknow Publishing House pictures. |     |   |
| 59                        | S.P.C.K. Bible Picture Packets.    |     | C.L.S.  |
| 60, 104                   | Two Weddings.                      |     | CARAVS.   |
| 60                        | Gospel Picture Books.              |     | C.L.S.  |
| 66                        | Illustrated Gospels.               |     | Bible Society Depots etc.                                     |
| 66                        | Christian Home Bulletin.           |     | C.L.S. Press, Bangalore.                                      |
| 66                        | Upper Room.                        |     | Lucknow Publishing House.                                     |
| 66                        | Christian Art Calendars.           |     | Lucknow Publishing House.                                     |
| 77                        | Making Bible Models.               |     | C.L.S.  |
| 77                        | More Bible Models.                 |     | C.L.S.  |
| 101                       | Indoor and Outdoor Backgrounds.    |     | E.L.D., Calcutta  |

- 103 Life of Christ flannelgraph. CARAVS or C.L.S.  
103 Three Rs 10 notes       "       "       "  
103 Fallow Ground       "       "       "  
103 Health Education Home-spun Cut-outs. CARAVS.  
104 That they may know. CARAVS or M.S.S.  
104 Christian Home Yardstick. CARAVS or C.L.S.  
113 S.V.E. International. A.V.A Supply Corporation, 14,  
    Hazratgunj, Lucknow, U.P.  
113 Keroscope, Ditmar, Turkilux. A.M.A. Ltd., Hornby  
    Road, Bombay.

## ABBREVIATIONS

Christian Literature Society, Park Town, Madras.

North India Christian Tract and Book Society, 18 Clive Road, Allahabad 1.

World Council of Christian Education. (A series of 18 pictures on the Life of Christ was supplied to many Sunday Schools a year or two ago.)

Publishing House, 37 Cantonment Road, Lucknow, U.P.

Evangelical Literature Depot, 11/1 Mission Row, Calcutta 1.

Masihi Sahitya Sanstha, 70 Janpath, New Delhi 1.

Christian Association for Radio and Audio-Visual Service, 15 New Civil Lines, Jabalpur, M.P.

